# SPANISH AND PORTUGUESE GARDENS



ROSE STANDISH NICHOLS

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# SPANISH AND PORTUGUESE GARDENS



*Mas*

AN EIGHTEENTH-CENTURY GARDEN

# *SPANISH & PORTUGUESE GARDENS*

BY

ROSE STANDISH NICHOLS

*Author of "English Pleasure Gardens"*

WITH ILLUSTRATIONS

BOSTON AND NEW YORK
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IN MEMORY OF
MY FATHER
ARTHUR HOWARD NICHOLS
WHOSE ENTHUSIASM FOR SPAIN
FIRST AROUSED MY INTEREST
IN ITS TREASURES

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A GARDEN AT GERONA, PAINTED BY S. RUSIÑOL

## INTRODUCTION

From the standpoint of a garden architect the Iberian Peninsula is an undiscovered country. While the gardens of France, England, and Italy have been visited, described, and catalogued over and over again, with few exceptions those of Spain and Portugal, though equally beautiful, remain practically unknown. A list of the books that have helped me to learn a little about them will be found at the end of this volume, but neither a history of, nor a guide to, the public or the private pleasure-grounds of these last two countries has ever been

published. The only records that give us much idea of their number and their charm are Gothein's *Geschichte der Gartenkunst* and the volumes containing reproductions of paintings by the distinguished Catalan painter Santiago Rusiñol. When I went abroad in the winter of 1924 to try to study the best examples of Spanish and Portuguese gardens, I was much handicapped, therefore, by lack of information, and had to pick it up as best I could upon the spot, so I regret that I have not been able to cover the ground completely. Indeed, no record can be final, for every day new creations are springing into existence and others are fading from sight.

My task was made less difficult owing to the untiring assistance given me by my travelling companion, Mrs. Sterling Frost, and to the unfailing courtesy that I was shown on every hand. At the very start, when I arrived at Barcelona, Don Miguel Utrillo, the well-known painter and architect, hastened to come to the rescue. His widespread acquaintance with the people and with the architecture of his country was of the greatest possible value to me. Through his introductions I was privileged, by the kindness of the Cardinal-Archbishop of Toledo, to visit some rarely accessible convents there, and also received permission from the Marquesa de Alfarrás to go over her beautiful gardens at *El Laberinto*, near Barcelona. Another of my informants was the French landscape architect, Monsieur J. C. N. Forestier, who has laid out extensive public pleasure-grounds at Barcelona



THE STAIRWAY AT EL RAXA

and Seville, besides some charming private gardens there and at Ronda.

Before going to the Island of Majorca, my friend the Boston architect, Gordon Allen, had given me an enthusiastic description of the ancient and romantic gardens he had recently visited there. The journey in a comfortable steamboat takes twelve hours from Barcelona and a few hours longer from Valencia. Upon my arrival at the fascinating seaport, Palma de Majorca, I fell into the kind hands of Mr. and Mrs. Frederick Chamberlin, Americans whose devotion to the island has led them to adopt it as a second home and to become real authorities as to its past and present attractions.

At Madrid, a letter from Ralph Adams Cram, an ardent lover of Spain, brought a kindly response from the Marqués de la Vega Inclán, President of the Comisaría Regia del Turísmo y Cultura Artística, of Spain. This society has been organized to help tourists to see and understand Spanish art and architecture. It publishes a series of monographs regarding places of especial interest from this viewpoint and manages to open to privileged enthusiasts doors that would otherwise remain closed. The Marqués de la Vega Inclán has been made an honorary member of the Hispanic Society of America, not merely on account of his learning, but because of his generous efforts to assist Americans in many ways. Miss Margaret Palmer, corresponding member of the Carnegie Art Institute of Pittsburgh, who keeps in touch with

modern developments in Spanish art, gave me some invaluable introductions and advice, before I left Castile and took the interesting journey through desolate La Mancha to smiling Andalusia and to Granada, with its dramatic contrasts between the solemn grandeur of the rocky mountains and the luxuriant subtropical vegetation on the undulating plains.

There is a school of vigorous young artists and architects in Seville, who are doing some of the best modern work in Europe to-day. One of their number, a brilliant painter, Alfredo Grosso, has exhibited pictures in America under the auspices of the Carnegie Art Institute, and helped me to appreciate how strongly Moorish traditions still influence modern Spanish architecture. Don Gonzalo Bilbao, another artist, whose paintings have been admired in America, arranged for me to visit some of the Sevillan palaces, with classic patios and lovely gardens.

Although Portugal can be reached easily from the United States now that several lines of steamers run directly from American ports to Lisbon, it seems infinitely remote. The influx of travellers is chiefly from England, and few have ventured there from across the Atlantic. English writers, notably H. G. Wells, John Galsworthy, and A. S. M. Hutchinson, who have recently wintered at Mt. Estoril, are soon likely to lead others to enjoy one of the best winter climates in Europe, in a country of great natural beauty.

Portuguese architecture shows Moorish influence, and



THE POOL AT THE QUINTA DE FRONTEIRA

has developed along original and very interesting lines. The use of color on the walls of the houses is daring but very successful in many instances. The diversity of the tiles and the manifold ways that they are used to embellish garden architecture are also surprising. Ralph Adams Cram has well pointed out the reasons why architects should make more use of color on the outside as well as in the interior of buildings.

The greatest revelation of all to me, on a trip where unexpected thrills of pleasure came in almost too rapid succession, was the mellow charm of the eighteenth-

century villas. This style of architecture is admirably adapted to our needs, especially in a mild climate like that of Georgia or California, but it could also be used, with very slight modifications, in the more northern parts of the United States. The main lines of the buildings are simple, the construction is solid, and the detail is treated with a freedom and an originality that produce an effect of comfort combined with gaiety. The same delightful sentiment and a sort of bland appreciation of the good things of life prevailed in the gardens of this period, and have lasted, in spite of wars and economic vicissitudes, up to the present day.

For, in countries which we are accustomed to think can base their claims to glory only on the past, the love of tradition has not destroyed the power to create new forms of art and architecture. Both in Spain and in Portugal new gardens and houses are springing up as if by magic. They may be smaller than their earlier prototypes, but they are not less gay and charmingly unselfconscious. I wish that Don Javier de Winthuysen, the well-known landscape architect, whom I met in Madrid, could come to lecture to students in this country, not only about the great historical gardens of Spain, but concerning the splendid work that he and many others are doing to make new constructions that fit harmoniously into their environment.

Although my journey lasted only a short time, the results of my experience may help to simplify the way



Mas

TEMPLE AT END OF WALK, EL LABERINTO

for others eager to start on a similar quest. At least I can assure them that nowhere are there purer sources of inspiration for garden-lovers looking for ideas that can be carried out on a very moderate, or, indeed, on a humble scale. While the subjects are comparatively few, the variety in their treatment is endlessly rich. A few photographs from Señor Rusiñol's pictures will show some of the more salient features that have for him a loveliness that appeals, both to the eye and to the soul. His preference is for the gardens of the past, and he has described them, not only with his brush, but in words that have deep significance.

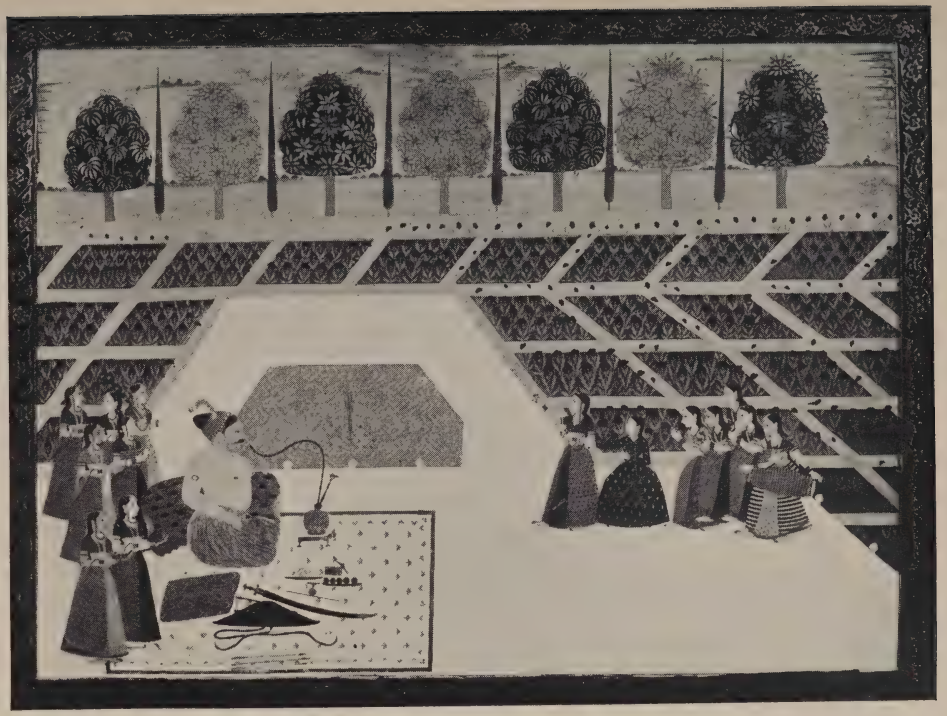
"A garden," Rusiñol explains, "is a country-place in verse, and the verses are decreasing on every side." So he has travelled through all the provinces, making records on canvas of what has impressed him most. To quote him again: "Like poetic oases on the plains of Spain, you will meet the gardens which I have gleaned before they disappeared. Long was the walk to find them. For every tuft of green which you find near an old house, whether in the depths of a valley or in the shelter of a mountain-side, you will pass for hours and hours through wilderness and desert. For every leafy branch there are vast solitudes and sterile plains; for every flower, countless miles of land without any grass, without the sign of a tree, without sound of a fountain, without refuge for the human being who seeks repose from the burning sun. ... The old gardens are dying, but dying with so much

dignity that with their passing away a new poetry envelops them in harmony with their dissolution."

The illustrations are derived from many sources. Besides expressing my gratitude to Señor Rusiñol for several of them, I wish to thank for the use of other photographs Señoras B. Ferrá and M. Reyes, Señores A. Linares, Roig, Moreno, Mas, Trujol, Grosso, and Garzon, also the Metropolitan Museum of Art in New York and the Museum of Fine Arts in Boston. The rest I took myself or had taken especially for me by Señor Mas, of Barcelona, Señor Trujol, of Palma, and Mr. Lazarus, of Lisbon, under my direction.

Spanish vegetation suffers from being subjected to great extremes of heat and cold. In the north the winters are often severe, and even in the south there are occasional snowstorms. The summers, on the other hand, are extremely hot, and the sun parches the flowers unless they can be kept well watered and protected from its rays. Broad-leaved evergreens, however, can be grown in great variety. Box-edging withstands both heat and cold. Orange- and lemon-trees are covered with fruit and flowers, despite a background of snow-capped mountain-peaks. Spain is essentially a land of contrasts.

Flower-beds, therefore, are outlined with box, accented with oleanders, laurels, or tall, slender cypresses. Enclosures are often formed by well-clipped evergreen hedges or by massive walls. Water is a vital necessity and always appears in abundance. Large reservoirs,



AN EIGHTEENTH-CENTURY FORMAL GARDEN IN INDIA



PASEO DE LAS DELICIAS DE MADRID. BY BAYEN

resembling our swimming-pools, are very common. Rivulets run in stone gutters along the surface of the ground and fountains throw up sprays of water to moisten the air. Steps, balustrades, and pavilions are among the interesting architectural features which I should like to describe later in detail. There is everywhere an absence of sharp corners. The stone-work soon becomes weather-worn. Lichens spread over the vases and statuary. Soft greens and grays dominate the color-scheme, relieved by a touch of flaming-red pomegranate blossoms or golden-yellow mimosa.

The time to see most of these gardens at their best is in April or May or the early autumn. Majorca, Valencia, Andalusia, and Portugal are also very beautiful



PASEO, JARDIN DE LA ISLA, ARANJUEZ. BY BAYEN

in February or March when the almond- and the peach-trees have come into bloom. Since the backbone of the planting is formed by evergreens and the architectural features are numerous, the design never becomes wholly obliterated. Each section of the country has developed a style of its own, but all are founded on certain traditions that they have in common, inherited chiefly from the Visigoths and the Moors. Like Spanish art, the gardens went through phases that might be classified as Hispano-Moorish, Christian Moorish or *Mudejar*, French, Italian, and typically Spanish Renaissance, always strongly colored by the local atmosphere.

Many of these lovely spots seem haunted by departed spirits. Who can visit the *Generalife* without seeing visions of turbaned Emirs and lovely sultanas enjoying the air upon the terraces or mournfully leaving all its delights when driven forth into exile? Unquestionably the superb cloisters of the *Escorial* would fail to cast such a gloom over even the most casual tourist if he could forget that they had once sheltered unhappy Philip II, seeking peace for his soul in monastic seclusion. Pleasanter associations enhance the bright parterres and shady alleys at *Aranjuez*, and perhaps it is as well not to have our eyes opened to the bitterness that lay behind the merrymaking there as exposed in the proverbs illustrated by Goya. His tapestries and those of Bayen show how much their contemporaries lived in the open air. The representation of the *Paseo de las Delicias*, with the world of fashion pacing up and down, needs but a change of costume to make it true to the life on many an *alameda* to-day.

# SPANISH AND PORTUGUESE GARDENS

* * *

## CHAPTER I

### THE ORIENTAL BACKGROUND

The mysterious beauty illuminating the pleasure-gardens of Spain and Portugal will not fail to impress even a casual visitor, but no one can truly appreciate either spirit or substance without some knowledge of their interesting derivation. Early in the eighth century East and West met in battle on the Iberian Peninsula. A small force of brave Moslems easily defeated the weak and divided Christians and gained control of the country. Subsequently the conquering Arab leaders treated the vanquished Visigoths and the other inhabitants of the invaded territory with such magnanimity that soon, notwithstanding their differences of race and religion, they all settled down peaceably to work together for their common welfare. Assimilating the best of each other's ideas, they combined to lay the foundations of a new and striking school of art. The Arabs had acquired their knowledge of architecture from what they had seen and learned in Egypt and Persia. To be intelligible, therefore, any account of Spanish and Portuguese gar-

dens must begin with a description of those prototypes in the Near East that have served as sources of inspiration.

At the dawn of civilization the peoples grouped on the eastern shores of the Mediterranean, in the neighborhood of the probable site of the Garden of Eden, were the first to express a worship for nature and a love of beauty in forms that still command our highest admiration. Among these pioneers the Egyptians flourished long before the Christian Era, and, later, the Persians and the Arabs. From an artistic standpoint the temples, the tombs, and the palaces that they erected many centuries ago, remain unsurpassed and destroy any illusions as to our modern superiority in architectural achievement.

Continuity characterizes Oriental civilization, so the present clearly helps us to reconstruct its past. Sir John Chardin well points out, in his seventeenth-century book of travels, "that it is not in Asia as in our Europe, where there are frequent changes in the forms of things, as the habits, buildings, gardenings, and the like. In the East they are constant in all things. The habits are at this day in the same manner as in the precedent ages; so that one may reasonably believe that in that part of the world the exterior forms of things (as their manners and customs) are the same now as they were two thousand years since, except in such changes as may have been introduced by religion, which are nevertheless very inconsiderable."

The important part played by religion in the gardens

of Asia is little understood in the West. While some of the architectural features and sculpture, such as statues of the gods and shrines for their worship, obviously had religious significance, it is hard to grasp that Nature was literally adored as a divine manifestation and that water, trees, shrubs, and flowers were actually worshipped or regarded as sacred, either as symbols of the gods or as national emblems. Monastic cloisters still contain a Way of the Cross intended to promote pious meditation, but any attempt at religious symbolism in our pleasure-grounds (graveyards can hardly be included here under that head) would be regarded as meaningless, or despised as the height of affectation. We may say that we believe that God is everywhere, still outside of our churches we do not like to be constantly reminded of His Presence as were the Orientals thousands of years ago, and as they continue to be wherever they are free to practice their religion openly.

Egyptian civilization is the earliest of which we have any full and reliable records. Within the last hundred years buildings, inscriptions, paintings, and sculpture have been discovered that help us to enter into the lives of the people dwelling on the banks of the Nile. Recent excavations have made us especially familiar with the brief and dramatic career of King Akhenaten, the founder of a new religion and the builder of the "City of the Horizon," or *Akhetaten*, at El-Amarneh. In this city and its suburbs have been found traces of many gardens both



A PLEASURE BOAT ABOUT 2000 B.C.

large and small. Sometimes where massive walls have crumbled into indistinguishable dust, the removal of a few inches of sand blown there from the desert has disclosed the mud borders encasing flower-beds and the hollows scooped out for artificial pools retaining, on their mud floors, the impress of innumerable lotus and papyrus plants.

In Oriental language the words for a "garden," or its synonym on a large scale, a "paradise," clearly signified some sort of an enclosure. The beautiful grounds surrounding the important residences in the "City of the Horizon" were always enclosed by high walls. A visitor would usually enter through a lofty and massive gateway,

covered by pictorial representations and inscriptions, with an opening barely wide enough to admit a two-horse chariot. Here might be also the porter's lodge and a reception-room. Inside the enclosure a straight walk would lead up to the house, its gaily frescoed walls half-hidden by trees. Only part of the grounds at a time would meet the eye, for they were laid out in a series of walled subdivisions. In some of these, vegetables may have dominated; in others, flowers, shrubs, or trees. Under the scorching summer sun and in the dry season an ample irrigation system was essential, involving large reservoirs of water and wells worked by long wooden poles. Tanks, fish-ponds, and canals were numerous and often of decorative appearance. From the surface of the water rose many-colored lotuses, cherished not only for their beauty, but for their fragrance, and reverenced as the mystical abode of departed spirits, besides being symbolic of life, immortality, and resurrection. Shady walks were provided by double rows of fruit-trees, palms, and sacred sycamores, supposedly inhabited by various deities. Vine-covered pergolas also afforded protection from the sun.

Every one was fond of living out of doors, and various architectural features served to make this agreeable. Broad loggias were attached to the houses and airy kiosks, with carved wooden columns, were placed near the pools and in other attractive spots. Banquets were often given in these open-air pavilions. Flowers decked the food, and

the guests, wearing garlands around their necks and carrying lotuses in their hands, would politely invite each other to inhale the fragrance of a blossom as an especial compliment. If it was an evening party, the white lotus would be in request, as it opens at night, while the blue one unfolds itself in the daytime. Musicians and dancers added to the festivity of the occasion.

Several examples of this type of garden connected with the larger dwellings have been found at Thebes as well as at Akhenaten's new capital. The sculptured scenes in the tomb of his High-Priest Merya clearly show a back yard charmingly arranged to serve as an open-air living-room.

A second type of pleasure-ground was a park in the



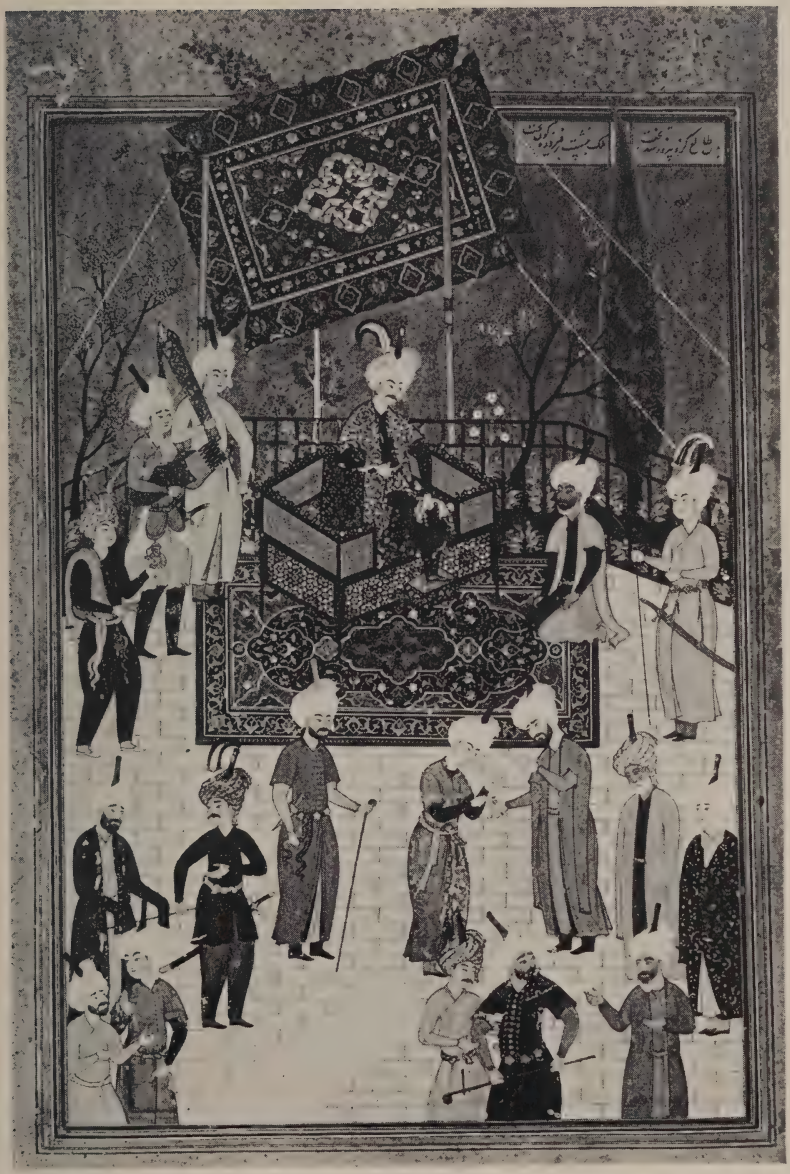
LOGGIA OVERLOOKING GARDEN, ABOUT 2000 B.C.

country where merrymakers could seek a day's recreation. It is sometimes distinguished by being called a "paradise." The buildings erected there were not intended for residences and were merely adjuncts to the sheets of water, the groves of trees, and the flower-beds. Shelter from inclement weather was provided by pavilions that could be used as banqueting-halls and by kiosks placed near enough to the pools to be convenient for fishermen. There were also small temples for the worship of the gods and sacred trees marked by votive offerings. Boating and duck-shooting enlivened the artificial lakes. Trees were planted in rows, with a saucer of earth around each trunk to hold the moisture, connected by small irrigating canals, just as we see them to-day in the gardens built by the Arabs in Spain. Ridges of earth also encased the beds of flowers, which were sometimes designed in connection with the waterways. The whole effect displayed a grasp of the principles underlying all forms of art and must have been very beautiful.

Akhenaten, as befitted a prince with the highest ideals, was an ardent lover of art and nature as well as a religious devotee. In the palace he erected after leaving Thebes, on the bank of the Nile in *Akhetaten*, his new capital, the walls of his own bedroom were covered with paintings of flowers. Unfortunately, we have learned, as yet, very little about the gardens there. In a southern suburb called *Maru-aten*, however, the site of one of his "paradises" was excavated by the Egyptian Exploration So-

ciety in 1921–22, and the accounts they have published of what they found there give us a remarkably complete picture of this royal picnic-ground. We can easily imagine how the King must have enjoyed coming here to get away from the messengers bringing word of disasters in many parts of his empire and from the intrigues of the politicians and the priests of Amen, eager to regain their lost power. Here he and his beloved wife and their young daughters could go boating on the lake, walk along shady paths shaded by date-palms or sycamores, or feast in one of several kiosks overlooking the water. There was also a temple in the centre at one end of the lake where they could worship their one and only God, whose power was symbolized by the sun and its far-reaching rays. Probably docile monkeys climbed over the branches of the trees and helped to gather the fruit, pet gazelles played with the children and their dwarfs, ducks dwelt among the papyruses growing on the margin of the water, and fish swam about under the blue, white, and pink lotuses ornamenting the pools.

It might be interesting to study the plan and some of the architectural features in detail. There are distinct indications of two walled enclosures. The larger one was designed with especial care. It contained a large oblong lake one hundred and twenty metres long and half that in width. This was a favorite proportion judging from the fact that the pond in the smaller enclosure was also twice as long as it was wide, as are the enclosures them-



A PERSIAN PRINCE UNDER A CANOPY, SIXTEENTH CENTURY

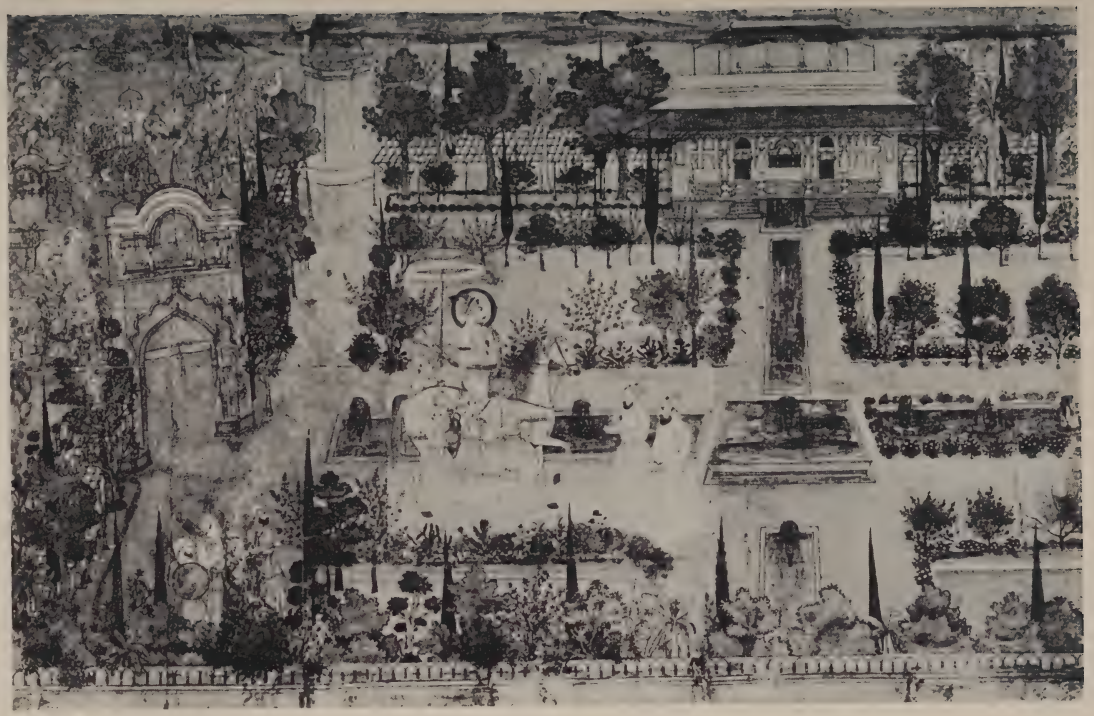
selves, the larger being two hundred metres long by one hundred wide, and the smaller, one hundred and sixty by eighty. The main axis is emphasized by the temple at the head of the larger lake; other minor axes were also brought out by the planting and the disposition of the various buildings. In establishing the continuity of traditional styles, a pavilion enclosing a central court with a colonnade is noteworthy, as foreshadowing the Greek peristyle and the Spanish patio. Then there is a curious water-court with interlocking T-shaped tanks, and a row of columns down the centre suggestive of certain features in both Persian and Moorish gardens. In fact, in sundry ways impossible to enumerate in a limited space, the connection between them is very close.

After being subjugated by the Assyrians and forming part of their empire, Egypt was conquered by the Persians in 525 B.C., and remained under their dominion for about two centuries. During this period there was a constant interchange of ideas between the two countries. On this account it is easy to understand that, when many years later Persian garden-making was brought to perfection, it showed traces of Egyptian inspiration. Differences of religion, of climate, and in the physical conformation of the two countries (one lying in a narrow river valley and the other on a high plateau) were reflected in a certain dissimilarity of plan, but hardly altered other ideas. A Persian "paradise," resembling the one attributed to Akhenaten, was a walled enclosure

containing tanks of water, ornamental kiosks, avenues of trees, and flower-beds.

Until the reign of Chosroes I, the most illustrious King of the Sassanid Dynasty, flourishing in the sixth century A.D., our knowledge of the Persian paradise-plan is incomplete. His travelling carpet furnished a valuable key to much fragmentary information. This magnificent rug, sixty ells square, was covered with a design symbolizing the cosmic cross and depicting the type of pleasure-garden admired not only then, but for centuries afterward, in both Persia and India. It showed a square enclosure divided by two streams of running water, and containing paths and beds. Seed pearls represented the gravel; trees and flowers were of silk and their branches were of gold and silver thread. On the outside border were shrubs ornamented by many-colored precious stones. It was called the "spring carpet," and after the death of its original owner was used by his successors until the last of the Sassanids was defeated by the Arabs in 637, when it was carried away as part of their booty. The Arab writers described its sumptuousness, and from their records various details of the design have been handed down to us.

Many later rugs elaborate the same idea. Perhaps the most interesting of those now in existence is one that belonged to the Shah Abbas, who laid out some fine gardens in the Persian capital at the beginning of the sixteenth century. On this carpet water-courses accen-



MUHAMMED SHAH RIDING IN A FORMAL GARDEN

tuate the two main axes and at their intersection is a square of water dominated by a small pavilion or a fountain-basin. Birds are swimming in the pool, and on



INDIAN GARDEN-PAVILIONS

each side of the canal are star-shaped beds suggesting those beside the long central canal leading up to the Taj Mahal. Eight octagonal kiosks symbolize the eight pearl pavilions of the Moslem paradise. The similarity is striking between the garden-design woven into this rug

and the plan outlined in an eighteenth-century water-color drawing showing Muhammed Shah riding in a Persian garden. Although the plan is symmetrical and the spacing of the pointed cypresses is fairly regular, the other trees scattered among the shrubs and flowers appear to have just happened to grow where they are. The imposing gateway and the colonnade in front of the pavilion, may unconsciously reflect Egyptian influence.

The Persian poets and painters, beginning in the thirteenth century, depict the beauties of the flowery orchards and various other kinds of gardens, and show that they were used for manifold purposes. Kings gave audiences and feasts there upon especial occasions; guests slept there in their gaily colored tents or on platforms raised to catch every whiff of air on hot nights; and there prayers of thanksgiving were offered by the women of the family when the men had won a victory in battle. Certain pools and fountains were reserved for the frequent ablutions required by the Moslem religion. Wherever people wished to sit down, the ground was spread with rugs. Some enclosures were especially intended to be seen by moonlight and in them white flowers predominated. A poem by Sadi in the Gulistan, translated by E. B. Earwick, is full of subtle suggestion:

"One night I was walking at a late hour with a friend in a flower-garden. The spot was blithe and pleasing, and the trees intertwined there charmingly. You would have said that fragments of enamel were sprinkled on



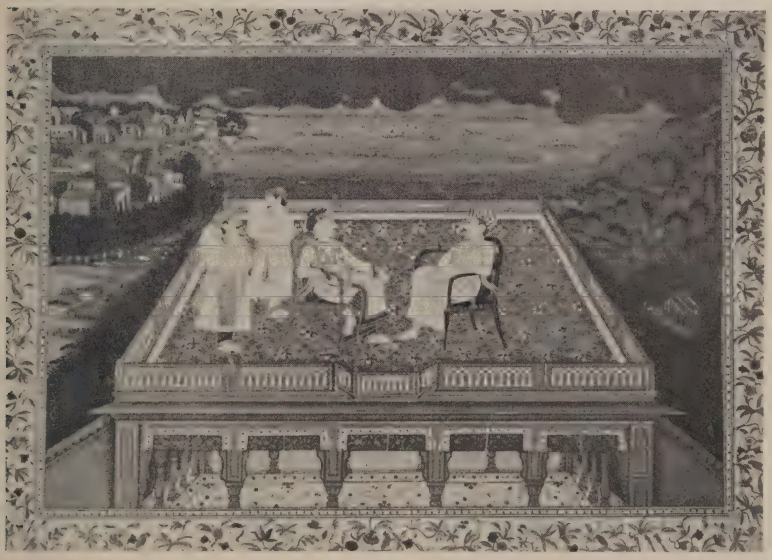
HUMĀY IN A CHINESE GARDEN AT NIGHT

the ground, and that the necklace of the Pleiades was suspended from the vines that grew there.

> A garden where the murmuring rill was heard;
> While from the trees sang each melodious bird;
> That, with the many-colored tulip bright,
> These with their various fruits the eye delight.
> The whispering breeze beneath the branches' shade,
> Of bending flowers a motley carpet made.

In the morning, when the inclination to return prevailed over our wish to stay, I saw that he had gathered his lap full of roses, and fragrant herbs, and hyacinths and sweet basil. . . ."

Towards the close of the fifteenth century there was a renaissance of art both in Persia and India. This was one of the wonderfully stirring periods of history. Almost



A PERSIAN TERRACE

at the same time Columbus discovered America, Vasco da Gama revealed the sea-route to India, and the Catholic Kings ousted the Moors from their last stronghold in Spain, while a boy named Zehireddin Mohammed, usually known by his nickname, Babur, received the news of his accession to the little kingdom of Farghana in the Near East.

The Indian gardens were modelled after the earlier ones of Persia, and, like them, were rectangular enclosures protected from outside observation by high walls and entered through imposing gateways, one in the centre of each side. Small octagonal pavilions often marked the corners, and various summer-houses and seats were placed in prominent positions. On the main axes were streams of water running through channels lined with stone or with tiles of turquoise-blue and edged with a brick or stone coping. Borders of spring flowers and shrubs, accented by cypresses, were reflected in the water and broke the monotony of the walls. The more elaborate parterres, like the borders on each side of the long pool in front of the Taj Mahal, were enriched by being laid out in geometrical designs outlined with narrow marble flagging. Sometimes there were a series of such gardens linked together by a stream of water running down the centre and placed on eight terraces to represent the eight heavens of the Moslem paradise.

During the reigns of the Great Mughals, from the sixteenth to the eighteenth centuries, these paradises

reached the acme of perfection. Perhaps the spacious formal gardens that they loved to create were the most precious contributions of the Mughal rulers to Indian art. The most famous were those created by Jahangar Shah for his Persian wife on the shores of two lovely lakes in the Vale of Kashmir and the far-famed Taj Mahal at Agra. Nothing more enchanting than these terraced Kashmir gardens is imaginable. Their interest centred in the beautiful and varied treatment of the water which flowed down the middle of the garden and tumbled in cascades from one level to another. Mrs. Villiers Stuart, in her remarkable book, "The Gardens of the Great Mughals," has given detailed descriptions of many of these pleasure-grounds.

Babur, or The Tiger, became renowned as the conqueror of many Eastern countries. At the close of his reign he founded the Indian Empire and was the first of the celebrated line of rulers known as the Great Mughals. Besides being successful as a soldier, he won distinction as a poet, a patron of the arts, especially of architecture, and was renowned as a "Prince of Gardeners." His memoirs dwell upon his fondness for fine scenery, for rippling streams and perfumed flowers. On a campaign in a strange country, between battles he would have lists made of the different varieties of plants, and select sites suitable for gardens, where the aspects of nature were inspiring and cool streams of water flowed rapidly. Near Ush he remarked upon the perfection of the

violets and wrote that the roses and tulips bloomed in unusual profusion. Not far from there he was impressed by the luxuriant pomegranates and apricots. Blossoming fruit-trees, grouped near slender swaying cypresses, with the sward beneath them powdered by starry flowers, made a spring-time picture that Persian and Indian artists have painted over and over again.

The early pleasure-grounds of India had been laid out in the naturalistic style like the Buddhist landscape gardens still existing in China. Babur was a pioneer in introducing symmetrical plans, canals dividing the ground into quarters, and numerous terraces. He loved to spend his leisure hours enthroned on the edge of a waterfall or, lying on silken cushions in a marble pavilion beside a crystal pool, looking at a beautiful view, while the fairest maidens danced before him and there were sounds of music in the air. On the side of a red granite cistern he had incised the following lines:

"Sweet is the New Year's coming, sweet the smiling Spring, sweet is the juice of the mellow grape, sweeter far is the voice of Love. O Babur, seize Life's pleasures which, once departed, can never, alas, return."

Among the ten "paradises" Babur created in Kabul, one that he often mentions, laid out in 1508, was called the "Garden of Fidelity." Four waterways divided the ground into quarters and it was shaded by many orange- and pomegranate-trees. Around a stone reservoir twenty feet square was a plot of clover which he praises as "the



A PERSIAN PRINCE IN A GARDEN-PAVILION

very eye of beauty." Other "paradises," with numerous pavilions, fountains and cascades, were near Agra. His favorite was the Bagh-i-Khilan in Kabul, with a beautiful view over barren, rocky hunting-grounds towards mountain-peaks perpetually clad with snow. When the judas-trees were covered with their rosy blossoms, he declared that he could not imagine a more lovely spot on earth. And here, after he had with touching solemnity laid down his life that his son Humayun might live, his body was laid in its final resting-place.

The tombs of the Great Mughals were often placed in pavilions surrounded by gardens that they had enjoyed in their lifetimes, or that were designed to perpetuate their memory. The classic example is, of course, the Taj Mahal at Agra, with its exquisitely proportioned dome and minarets, its long pools of water reflecting tall cypresses and bordered by chains of interlocking star-shaped beds outlined by marble flagging, erected by the Shah Jahan in memory of his beloved Persian wife. There are others, less well-preserved to-day, that must have been very beautiful before they fell into decay.

In Kashmir, on the shore of the Dal Lake, the Mughals built two gardens that are still flourishing. The more famous of these is the Shalimar Bagh laid out on several terraces and containing some very interesting architectural features made of black marble, always a charming contrast to mirrors of water and brilliantly colored flowers. A second one is well-named the "Garden of Glad-

ness," for it is the gayest of all, with terraces aglow with color and a succession of pools with jets of water sparkling in the sunshine.

Glimmerings of the spiritual significance of these gardens can best be obtained by studying the writings of the great Persian poets. The poems of Omar Khayyám are too familiar for quotation, but his thirteenth-century contemporary Sadi is equally inspiring, when he speaks of the Creator, saying, —

"He biddeth His chamberlain, the morning breeze, spread out the emerald carpet of the earth, and commandeth His nurses, the vernal clouds, to foster in earth's cradle the daughters of the grass, and clotheth the trees with a garment of leaves, and at the approach of Spring crowneth the young branches with wreaths of blossoms. . . ."

Another Persian poet who wrote in the fourteenth century, no doubt appealed to the cultivated Moors in Spain as well as to his fellow-countrymen. His name was Hafiz and the following lines suggest his love of beauty:

"Gather treasures for thyself from the colors and the odors of the spring-tide, for the autumn and the winter follow fast upon their heels."

"Is there aught more precious than the beauty of the garden and the presence of the spring?"

## CHAPTER II

### MOORISH INFLUENCE IN ANDALUSIA

It is amazing to learn that perhaps thirty thousand years ago there were artists living among the cave-dwellers of that part of the Eastern Hemisphere now called Southern France and Spain, where are still produced most of the leaders in the world of art to-day. The paintings and the sculpture that these primitive people executed so long ago are the earliest-known enduring expressions of a love of beauty, though, as Schiller wrote, it might be said that art came into existence with the first weaving of a garland of flowers.

Even after the dawn of history, millenniums later, very little is known about the Iberian Peninsula before the Roman Conquest. Under the governorship of Julius Cæsar, in the middle of the first century B.C., however, it became part of the Roman Empire and received many of the gifts of civilization. Ruined temples, aqueducts, and bridges dating from the first two centuries of the Christian Era are still extant at Mérida, Segovia, and Alcántara among other places, but there are few traces of the sumptuous villas and the fine gardens that must have been built at the same time. Much destruction was wrought by the hordes of Vandals who swept over the country as the Empire disintegrated, and for several

succeeding centuries there was little security for life or property. After defeating the Vandals and the enfeebled Romans, the Visigoths established their kingdom in most of Spain. The Visigoths had some culture and adopted wise laws, but their kings were poor administrators who readily resorted to violence and murder. Bitter theological disputes divided the Christian Church into opposing camps. Corruption and ceaseless turmoil undermined the kingdom at its foundations until, before the close of the eighth century, its decadence was painfully evident.

At this time Christianity might seem to have proved a failure. During the first glorious century after the death of Christ, his disciples had so interpreted his teachings as to bring honor to his name, but their successors soon fell from grace. Christendom increased in size, but not in wisdom or holiness. The Byzantine Empire became notorious for appalling corruption. In Constantinople the beautiful cathedral of Saint Sophia was desecrated by a depraved priesthood, free-fighting took place in the holiest shrines of Jerusalem, and horrible crimes were common all over the Near East.

Then in 632 there was born in Arabia one believed by many of his fellow-men to be a Messenger of God. His name was Mohammed, and, denouncing idolatry, he urged a renewal of belief in one God and conversion to Islam, meaning the religion of peace. His followers carried his message far afield in Asia and Africa, but

sometimes departed from peaceful methods. During their stay in Egypt and Persia, they acquired the knowledge of art and architecture to which they soon gave expression on the Iberian Peninsula.

Contrary to the usual supposition, the Arabs did not invade Spain with any desire to spread their religion by means of the sword. They came at the invitation of Count Julian, a Christian Greek and an officer in the Visigothic army who had suffered a grave injury at the hands of the Visigothic king. No doubt, the Spanish Jews, victims of Christian persecution, welcomed the invasion. The Moorish army was headed by Musa, a veteran Arab general, but he was aided by a motley crew including Berbers, Jews, Goths, and Byzantine apostates, slaves, and mercenaries. Following a decisive victory over King Roderick and his army at Guadalete in Southern Andalusia, the conquest of the rest of the Iberian Peninsula was an easy matter, since the Visigoths failed to offer any effective resistance.

After the conquest, Moorish rule, lasting in some parts of the country nearly eight hundred years, may not have been an unmitigated blessing though it brought about many improvements. Christian and Jewish subjects were free to practice their own particular religions and to live under the protection of their own laws, besides sharing in the benefits of many Moorish innovations. The early Emirs, with the help of Persian architects, erected fine buildings in astonishing numbers, and fostered both

agriculture and horticulture partly through the introduction of a marvellous system of irrigation. Seville, Cordova, and Granada became the capitals of different principalities and centres of learning. Not only the mosques, but the churches, as well as the palaces and pleasure-grounds, designed in a new style derived both from Gothic and Persian sources, became celebrated far and wide.

The first Emir of Cordova was a descendant of the Prophet through the Ommayad line, and was the sole member of his family to escape alive from Abbasside tyranny. In 755, as Abd-ar-Rahman I, he established an independent Caliphate at Cordova, and it became the capital of Andalusia. His passion for building added much to the beauty of the city. Mosques, baths, and palaces sprang up almost overnight. A massive aqueduct brought pure streams from the mountains; while wheels on the bank raised water from the river. His favorite palace recalled the beloved home of his grandfather in Damascus. Trees and plants were imported from his native land to adorn the gardens connected with the new palace and to help make him forget that he was in exile. Among these was a palm, to which he addressed a poem beginning, "You, O Palm, are like me a stranger in this western land, far from your home and separated from friends and relatives." The great palm-forest of Elché, in Valencia, where over a hundred thousand trees flourish with their roots well watered, owes its existence to the Moors and their knowledge of irrigation.



*Garzon*

MOORISH FOUNTAIN, COURT OF CATHEDRAL, SEVILLE

At Cordova, the mosque begun by Abd-ar-Rahman I is the noblest architectural monument of the Spanish Arabs and the first to show that, although they had not forgotten what they had learned in Persia, they were capable of developing a style of their own. The Court of the Ablutions, now known as the *Patio de los Naranjos*, adjoining this mosque is the oldest enclosed garden in Spain and perhaps anywhere in Europe. It is entered by the horseshoe arch of the *Puerta del Perdón*, and its good proportions, four hundred feet long by two hundred wide, immediately produce an agreeable impression. Palms and orange-trees planted in regular rows cast

pleasant shadows and trickling fountains make a delicious murmur. Every tree has a hollow around the base of its trunk and each connects with stone gutters that carry streams of water from one to another.

Originally the mosque opened directly into the court with no partition wall, like the temple of Solomon and the ancient Persian audience halls, and also the fountains were disposed differently. Still, much of the early charm has survived, although the forest of columns is no longer visible from the patio, flowers fail to fringe the arcades, and throngs of white-robed worshippers do not pause to perform their ablutions before entering the sacred edifice.

Later Ommayad Caliphs added fountains in the Court of the Ablutions, increased the size of the mosque, and stimulated the building of palatial residences elsewhere. Intimate gardens, crossed by paths of different-colored pebbles laid in pretty patterns and embellished by marble fountains and vegetation of increasing variety, grew common. The Moorish rulers welcomed many distinguished foreigners as their guests. Among them was the famous scholar and musician Ziryab, from Bagdad, who described in detail a list of plants and their uses.

Moslem power in Spain reached its height in the time of Abd-ar-Rahman III, an excellent ruler and a great lover of beauty. The whole country became like a garden. At Seville were unrivalled olive-groves and the banks of the Guadalquivir were bright with flowers,

while the environs of other cities were clothed with cypresses, fruit-trees, and ornamental plants. Romantic names were given to some of the suburbs of Cordova, such as "The Vale of Paradise," "The Garden of Wonders," and "The Path of Roses," suggesting the beauties there. Fifty thousand palaces are said to have existed then. The finest of all was the magnificent villa of *Az-Zahra* beneath the sombre *Sierra Morena*, a few miles outside the city. It was named after a favorite of the Emir called the Blossom. A dark mountain circling behind the white walls caused her to exclaim to him, "See, O Master, how beautiful this girl looks in the arms of yonder Ethiopian."

Distinguished architects from Constantinople made the plans which were carried out under the supervision of Byzantine and perhaps Egyptian foremen. Ten thousand workmen are said to have toiled for twenty-five years to complete this suburb, which was nearly as short-lived as the city built by Akhenaten at El-Amarneh. The multiplicity of elaborate details described by Arabic writers as ornamenting the pleasure-grounds is bewildering. A marble terrace overhung the matchless gardens. Every plant described by the learned botanists flourished in the collection there, besides many flowers valued more for their fragrance than for their color. Hedges of clipped laurel, myrtle, or box, shaded the walks paved with mosaics, and there were seats protected from the sun under vine-covered arbors and pavilions. The study of

hydraulics was a favorite pursuit, and the engineers displayed extraordinary ability here in the distribution of the water, which not only served for irrigation, but played in innumerable fountains, ran in rivulets through channels furrowed in marble balustrades beside stairways, and fed an artificial lake. No Moslem religious scruples prevented the use of a Byzantine fountain-basin decorated with human figures and another of Syrian design made of green marble with jewelled animals and birds cast in gold.

A central pavilion large enough to hold a number of people was the most impressive architectural feature. Its walls were of translucent stone, and a dome of the same material rested upon pillars of variegated marble and transparent rock-crystal, while the rest of the roof was covered with tiles made of pure gold and silver. To enhance the dazzling effect, the sun's rays were concentrated in a porphyry basin filled with quicksilver placed beneath the dome. Here were enacted many of the historic scenes that made Abd-ar-Rahman's reign famous. On one of these occasions, attired as Caliph in his white robes of state, seated on a throne blazing with jewels, and surrounded by glittering courtiers, he gave audience to the awe-struck Kings of Leon and Navarre come to supplicate his favor. Another time, ambassadors from the Byzantine Emperor stood there literally dumb with amazement.

Curiously enough, the mother of Abd-ar-Rahman, who

had great influence over him, was not a member of his race or religion, but a Christian descendant of the Visigothic kings. She had brought him up in Seville, where the Emirs had employed Christian Egyptians as workmen and this apparently led to their subsequent employment at *Az-Zahra*, where much of the sculpture showed Egyptian feeling and disregard of Moslem tenets. This can be seen in some of the statuary, well-heads, and fountain-basins preserved in the museums of Cordova and Madrid. Fifty capitals of the columns are in the *Alcazar* and its gardens at Seville. Probably most of the remainder of the three thousand, described by the Arab historians as being no two of them alike, are still buried under the ruins of the lost city.

At times Seville rivalled Cordova, but less is known about the gardens there preceding those of the *Alcazar*, which will be described in a later chapter. The Gothic cathedral has completely wiped out the great mosque, apart from the Giralda tower. But the *Patio de los Naranjos* adjoining the cathedral, which was formerly the forecourt of the mosque, has been altered but little and still contains a curious Moorish fountain-basin of interesting design.

Toledo, formerly the chief city of the Visigoths, later became the capital of one of the many Moorish principalities and a centre of culture. In its environs, now so largely wild and desolate, were many splendid royal residences furnished with unique attractions that have

disappeared almost entirely. Two of these villas were especially interesting.

One, named the "Mansion of the Hours," now called the *Palacio de Galiana*, on the bank of the Tagus, near the present railway station, has not been wholly destroyed. Supposedly built by King Galafré for his daughter, afterward the wife of Charlemagne, its walls were covered with brilliantly colored mosaics and gilded stucco-work, and the rarest marbles added to the dazzling effect. Exquisitely sculptured fountains refreshed the air. In the largest of the courtyards was one of those curious hydraulic contrivances which the Arabs delighted to devise for the bewilderment of all beholders. This was the invention of the celebrated astronomer Al-Zarkil, and consisted of two reservoirs of water cunningly regulated to correspond exactly to the changing phases of the moon. In the lovely garden here Charlemagne first caught sight of his future bride; but all these glories have passed away.

A shady grove in the second of these royal villas half-concealed a gorgeous pavilion erected in the centre of an artificial lake. It could be approached only through a subterranean passage. Glass of many colors filigreed with golden arabesques, covered the sides and the dome above, while the floor was inlaid with mosaics. Hither, in the season described by Sadi, "when the fierce heat dried up the moisture of the mouth and the scorching wind consumed the marrow of the bones," the Emir

would repair to take a siesta. After he was luxuriously ensconced on silken cushions, the water would be turned on until the dome was completely enveloped with spray and shone with the iridescence of a rainbow.

In the Province of Granada also the Moors had accomplished wonders. The agricultural system, introduced there from Mesopotamia, had turned the vast plain into a succession of luxuriant vineyards and orchards, copiously irrigated by water brought down in aqueducts from the mountains. After the reconquest of the rest of Spain by the Christians, many of the Moslems from other parts of the country sought refuge here. Towards the close of Moorish domination, the city of Granada was considered the richest in Spain from an intellectual, as well as a material, standpoint.

The hills above the town, with their beautiful views of the *Vega* and the encircling ranges of snow-mountains, were chosen by the Moors as sites for palaces and villas. Fortunately, although so many of the glories of the past have completely vanished, the palace of the *Alhambra* and the villa of the *Generalife* still remain connecting links between the civilizations of Moslem and Christian Spain. Injured as they have been by lack of proper care, by indiscriminate praise, and by crude imitations, even in their present state they retain an extraordinary charm. Their walls protect a series of unroofed enclosures, where it is possible to study typical garden-designs, including methods of employing water both for use and ornament,

of applying many kinds of polychrome tiles to different surfaces, and of paving paths and courtyards with gray and white pebbles to form highly decorative designs. Within these patios the general effect from certain aspects is little altered, while outside, the marvellous background, formed by the snow-capped peaks of the *Sierra Nevada* rising above the vast stretches of the *Vega*, remains in all its primeval beauty untouched by man and untarnished by time.

Generally royal palaces are on a large scale in a grandiose style intended to overawe the humble and unaccustomed visitor. The diminutive proportions of these Moorish villas and their fairylike appearance are, therefore, a pleasant surprise. Navegero, the Venetian traveller who visited Granada in 1526, enthusiastically described both residences in detail as they appeared in the time of Charles V. Evidently they were intended to be homelike rather than impressive. The clear-cut decoration escapes being gaudy, notwithstanding the brilliant color combinations used in the tiles and the stucco-work, because it is handled with an exquisite refinement that must be seen to be appreciated. In the patios the method of conducting the water through open marble channels, as in Persia and India, so that it may answer both useful and ornamental purposes, particularly impressed me. It is also a relief to see no hard-and-fast plans, no attempt at mathematical precision. The spontaneity of the Middle Ages strikes the keynote, and balance replaces symmetry.



*Linares*

LOGGIA AND PATIO DE ACEQUIA, GENERALIFE

As the gardens of the *Generalife* are the oldest in Granada, let us first visit this country residence or "paradise" of the Moorish kings, before trying to unravel the more complicated mysteries of the Palace of the *Alhambra*. In Arabic *Generalife* means "lofty garden" and, enthroned high up on the slopes of the *Cerro del Sol*, it deserves its name. An old inscription shows that it was restored in 1319 by King Ismail soon after he seized the throne from his accomplished uncle Al-Nazar, and so it must have been built at an earlier date. Al-Nazar, like Alphonso X of Castile the most interesting of the medieval Spanish kings, was devoted to the study of astronomy and an excellent mathematician. Since he happened to be staying at the *Generalife* when the plot against him came to a head, he escaped with his life, though he lost his throne. At the time of the Christian reconquest of Granada, the *Generalife* villa was given to a Moor who had helped the Catholic Kings, and it has only recently become the property of the Spanish Government. The buildings contain so few rooms that they seem rather more like pavilions intended for a day's recreation, than for permanent abodes. It is the series of patios and terraces with their box-edged beds, the living waters, and fragrant flowers that must always have been the chief attractions.

The approach up a footpath lined on each side by stately cypresses is very impressive, but it leads to an unpretentious side of the building. Upon entering, we find

ourselves in a loggia looking into a delightful patio framed by slender marble columns, with a similar loggia at the opposite end. On one side is a marble colonnade



PATH TO THE GENERALIFE

with a little mosque, turned into a chapel, and opposite is a white wall. Down the centre a stream flows through a wide canal paved with marble and overarched by numberless jets of water sparkling in the sunshine. Box-edged borders filled with a medley of fragrant flowers are reflected in the stream. This court takes its name, *Patio de la Acequia*, from the aqueduct, which no doubt served for the pious ablutions of the Moorish princes.



*Linares*

PATIO DE LA ACEQUIA, GENERALIFE

Hidden between the further building and the hillside is the charming *Patio de los Cipreses*, guarded on three sides by high walls and on the fourth by a loggia adjoining the modest palace. Not improbably this spot may have formed part of the *harîm*. Curiously enough, as Mr. Bottomley has discovered, the plan embodies the principles of dynamic symmetry. A narrow, oblong peninsula of ground, divided into three sections, accented at the ends by oleanders and in the middle by a fountain, occupies the central space. It is nearly surrounded by a canal ten feet wide, into which play merry little spouts of water. A clipped green hedge separates the canal from a path characteristically paved with pebbles laid in a simple pattern. Towering up towards the sky is a gnarled cypress said to be at least six hundred years old, and called "the Sultana."

Thereby hangs a tale that helps us to picture some of the romantic incidents that took place there centuries ago. Under this ancient tree, King Abul-Hassan's wife, Zoraya, was said to have clandestinely met her lover, one of the Abencerrages. When informed that she was suspected of having committed this crime, she was told that she would be burnt alive if she could not secure four knights ready to fight in defence of her honor within thirty days. But on the morning of the final day the lovely Zoraya was in despair, for she was still without a champion. Then Don Juan de Chacon, Lord of Cartagena (whom she had implored to come to her rescue), ap-

peared upon the scene with three other Christian knights. They fought against her four accusers and slew them all. Before the last one expired, he admitted with his dying breath that he and his fellow-conspirators had invented the damning charges and that Zoraya was innocent. However, most people have heard only the first part of this story, and persistently believe that the ancient cypress was the trysting-place of guilty lovers.

Descending through a passageway under the building near the *Patio de los Cipreses*, we shall emerge upon one of the most enchanting little hanging gardens I have ever seen. It is actually about forty feet square, though the sides are not exactly parallel, but it looks smaller because of lofty structures that hem it in on every side.



*Reyes*

PATIO DE LOS CIPRESES, GENERALIFE

On the outer edge the wall is pierced by five open archways dividing the view of the picturesque Albaicin Hill into panels. In each of the embrasures is a masonry seat built into the thickness of the walls, for wherever there was a fine prospect the Moors wished to have a place to rest in comfort. Formerly the Albaicin was covered with the finest Moorish residences; now its sides are riddled with cave-dwellings and frequented by gypsies. The box-edged parterre is subdivided by eight paths radiating from a round central fountain giving this little terrace its name — the *Patio del Fuente Rotundo.*

The water stairway connecting the ground above the *Patio de los Cipreses* with the upper apex of the terraced triangle has been admired for centuries. It rises through a shady fringe of trees on the western boundary, and is interestingly broken at intervals by ramps and circular platforms. Water runs down tiled gutters in the top of the abutting parapets and spurts up in small round fountains accenting the landings. On the east side of the triangle a more commonplace staircase, arched over by vines and with broad landings paved with pebbles, also leads up to the *Mirador.*

Perched at the top of this airy tower we can enjoy a marvellous view of the snow-mountains and the *Vega* with the Alhambra Hill in the middle distance. Directly below are box-edged parterres ornamenting four different terraces. No two are laid out in the same way and none are strictly symmetrical or formal. All the walls are

whitewashed, and the highest one is masked by a row of tall laurels and cypresses that is very effective. Flowerpots are lined up on the tops of the walls and add a touch of color.



MIRADOR, GENERALIFE GARDENS

There is a lack of premeditation about the whole pleasaunce that adds much to its charm. The self-conscious peacock slowly unfolding its tail commands our admiration, but does not give us the keen delight evoked by seeing a delicately hued butterfly casually hovering over a flower. An element of surprise is introduced everywhere. Gardens, instead of being announced by impressive entrances, turn up in the most

unexpected places. No attempt is made to extend long vistas or to arrive anywhere by logical sequences — and yet this little jewel has a charm which impressed the Moorish historians and made the Venetian traveller Navegero exclaim, early in the sixteenth century, that it was the most beautiful thing he had seen in the course of his journey through Spain.

From the *Generalife* the walls and towers of the *Alhambra* seem only a short distance away, though separated by an abrupt ravine. Formerly a bridge spanned the ravine, and a secret passage made it easy for the kings to go from one estate to the other unobserved. Now it is necessary to zigzag around past the Washington Irving Hotel and through the *Alameda*, planted with elms by the Duke of Wellington, and the resort of many nightingales.

No one ever visits the enclosure on the Alhambra Hill, surrounded by battlemented walls strengthened by twenty-three towers, without being armed with a guidebook, so I shall not attempt to give a categorical description of what is to be seen there. It is only in connection with the Moorish palace that there are gardens antedating the occupation of Ferdinand and Isabella. Some of the courtyards there, however, also belong to a later period.

The part we first enter is called the *Palacio de Comares*, and was probably built by Yusuf I as a summer-residence. It encloses the *Patio de la Alberca*, or *de los*

*Arrayanes*, named from the pool down the centre and the clipped myrtle hedges on each side. This is the largest of the courtyards and perhaps the most beautiful. At each end is a cool loggia with slender alabaster columns, while orange-trees shade the centre and are reflected in the water. Here the Moorish princes performed their ablutions before going to prayers in their private mosque. Rising above the north end of the courtyard is the battlemented tower of *Comares*, where especially important personages were imprisoned from time to time.

The adjacent *Patio de los Leones* is named after the twelve rather impossible-looking lions backing up to the fountain in the centre. Here is a case where religious scruples did not prevent Moslems from representing animals, but it does not prove that they could do so very successfully. The fountain-basins belong to an early period, but the central spout is modern. Four open runnels carry the water to the fountain and divide the plot into quarters. The ground, now an arid waste of gravel, was formerly planted with flowers and fruit-trees. Six orange-trees cast a pleasant shade when Philip le Beau was there in 1502. Simple and effective are the eight small basins, placed on the outer margin, intended to catch delicate sprays of water. The airy pavilion with its many slender alabaster columns projecting into the enclosure is one of the most perfect pieces of Moorish architecture.



*Linares*

PATIO DE LOS ARRAYANES

Two smaller courts, known as the *Patio de Daraxa* and the *Patio de los Cipreses*, are not so Oriental in appearance, yet are none the less extremely attractive. The first of them formed part of the *harîm*. It is placed in a curiously lopsided enclosure, and there is a pretty



PATIO DE DARAXA, ALHAMBRA

*ajimez*, as this characteristic twin-arched window is called, in the wall. The ground is laid out with flower-beds, cypresses, and a fountain with a Moorish basin. Whatever alterations Charles V may have made here, he did little harm. Much smaller is the *Patio de los Cipreses*, sometimes known as the *Patio de la Reja*. It,



*Linares*

THE MESQUITA OF EL PARTAL

too, has a fountain and feathery old cypresses to give it charm and mystery. Perhaps this little spot appeals to some of us as particularly livable because less foreign to Western traditions, although archæologists despise it as dating only to the seventeenth century and devote their attention to the forlorn ruin of a Moorish parterre that is being excavated outside the *Mexuar*, near by.

Beyond the eastern wall, not far from the palace, is the little mosque of *El Partal*. The simple lines, the doorway finished in a horseshoe arch, and the twin windows of this *Mesquita* make it more interesting than some of the more ambitious structures. Near it are two marble lions spouting into a pool. The gardens of the *Cuarto Real de Santo Domingo* are also associated with the



*Linares*

PATIO DE LOS CIPRESES, ALHAMBRA

Moors, who are supposed to have used the large pool at the *Alcazar de Genil* for sham naval fights, while the adjacent building sheltered the spectators.

The pleasure-grounds of the Alcazar at Seville combine both Renaissance and Moorish architecture, so they will be described in a later chapter. In other parts of Spain are vestiges of Moorish gardens, but generally too incomplete to be of interest except to archæologists. The bosky terraces and patios at the *Generalife* and the *Alhambra* are the most delightful interpretations in Spain of the Moorish love for open-air living-rooms. Chief among their characteristics are the small scale, the freedom of expression, and the varied use of water. As paradise is described in the Koran, so do they include "shadows long extended, near running water, in the midst of fruit-trees." In the Palace of the *Alhambra*, on the wall of the "Hall of the Two Sisters" are inscribed these significant verses:

"I am the garden, and every morning am I revealed in new beauty. Observe how I am adorned and you will reap the benefit of a commentary on decoration. How many delightful prospects I enfold! Prospects in which the enlightened mind finds the fulfilment of every desire."



*Trujol*

THE PATIO AT EL RAXA

## CHAPTER III

### ON THE ISLAND OF MAJORCA

During the age of chivalry the little island of Majorca led an interesting life, and the glory of those days has never been forgotten there. After the Vandals had seized it and the other Balearic Islands from the Romans in the fifth century and were in their turn driven out by the Visigoths, the Moors established their ascendancy and brought comparative peace and plenty for about four and a half centuries. Then, in 1232, King Jayme of Aragon sailed with a small army from Barcelona and conquered the Moors, leaving the islands upon his death to one of his sons as a separate kingdom. With the mar-



THE RECTORY OF SAN LORENZO, MAJORCA

riage of Ferdinand and Isabella, it became part of Spain, but continued to retain its privileges and to preserve its individuality. Under Spanish rule it has fortunately been almost unknown to history; even Baedeker omitted to mention its existence until within the last decade. Now, however, tourists are beginning to go there in large numbers, and before long its out-of-the-world atmosphere may be lost forever.

Reminders of the long Moorish occupation are still to be discovered throughout Majorca. The Moors erected the watch-towers that crown the hills and rocky crags along the coast, they planted the ancient olive-trees, and constructed some of the country-seats with clusters of farm-buildings known by the Arabic name *alqueria*. Even the men's baggy Turkish trousers and the veils worn by the women until recently were remnants of Moorish fashions. The Aragonese and the Moors, who ventured to remain, intermarried to some extent and lived side by side on friendly terms.

Among the knights whom King Jayme the *Conquistador* brought with him from Aragon to subdue the Moors were twenty-five or thirty who were rewarded by being given large Majorcan estates, formerly belonging to the Moors. Many of their descendants still hold this property and continue to be among the ruling class. Sureda, Zaforteza, and Fortuny are ever names to conjure with all over the island. On their *alquerias* are the most interesting country-houses and gardens. None of these old resi-

dences betray a trace of architectural pretentiousness; probably the owner and the master-builder constructed them without expert assistance and their great charm is their unaffected simplicity.

Nature has provided conditions exceptionally favorable for horticulture and its architectural accessories. The rocky hillsides are easily quarried, and supply different kinds of limestone and marble admirable in color and texture for fountains, stairways, and walls. Mountain-brooks furnish a plentiful water-supply. In the wonderful climate, milder in winter than that of the French Riviera, almost all vegetation seems to grow luxuriantly. When the almond-trees bloom in February, their dreamlike beauty is indescribable. Nothing could be more beautiful than the soft pink clouds of blossoms contrasting with the gray mountain-peaks that rise above them in the background.

In Palma are several patios worth visiting, some of them adjoining the ancient houses of the Majorcan knights. Next the Cathedral on the water-front is the Archbishop's palace, with a garden especially interesting because of its associations with Raimondo Lullo, the famous martyr. Here he was overwhelmed by a celestial vision, which led him to renounce the flesh and the devil and to begin a new life by pilgrimages to Montserrat and Santiago. The cloisters of the monastery outside the church of San Francisco are attractive; the garth is divided into quarters by flagged walks and planted with



THE ARCHBISHOP'S GARDEN, PALMA



A STAIRWAY AT BENDINAT

trees and flowers. King Jayme II founded the monastery to please his son, who became a Franciscan monk. In the church lie the remains of Raimondo Lullo beneath a marble effigy.

Within walking distance of the city and easily reached by tramway is the wonderful fifteenth-century circular castle of *Bellver* which no one should fail to visit. Not far from there is *Bendinat*, where the *Conquistador* gave thanks for a welcome meal after his first victory, saying, "*Havem ben dinat*," meaning, "I have dined well." The gardens at *Bendinat* are comparatively modern, but very well kept up and worth seeing for the sake of noting the different kinds of plants growing there.

Below *Bellver* on a hillside sloping down to the shore of the Mediterranean is the pretty seaside resort of Ter-

reno. Though not many of the houses are old, the soft pinks, blues, and greens of their stucco walls produce a picturesque effect. Gardens surround the dwellings, and a number of the charming little dooryards to be seen from the road would repay study. In winter many English people and a few Americans live there. A tram-line running frequently through the town brings it within easy reach of Palma.

Many good roads radiate from this ancient capital to different parts of the island. An automobile can take a traveller from there to almost any point and back again on the same day. More time would be required to visit the town of Pollensa with an old Moorish castle adjacent, far away at the north overlooking a beautiful bay. Some of the artists living here have gardens well worth seeing. It would be interesting to explore *Son Heretat*, *Son Antich*, *Son Berga*, and several other places mentioned by the Archduke Ludwig Salvator, to see if the terraces and pergolas he described are still there. Everywhere I went I had glimpses of flower-beds and many quaint architectural features. It was a pleasure to see such delightful results accomplished with so little apparent effort.

The larger country-houses, ornamented with *ajimez* or twin windows divided by slender marble columns like those in the Palace of the *Alhambra*, are usually built around courtyards not necessarily rectangular and almost invariably centring upon a well-head of limestone or marble. Each garden is a law unto itself, and may be

sequestered in a spot difficult to locate, but generally it is placed on terraces near the house, which is preferably on a hillside commanding an extensive view. There is a great variety of pergolas and ornamental well-heads. Clear streams of water rise above fountain-basins, tumble below in cascades, and lie stored in large reservoirs that mirror the azure sky and the enchanting scenery.

One of the old country-seats, where the charm of Moorish influence still pervades the atmosphere, is *El Raxa.* It lies about seven miles from Palma on the interesting road to Soller and occupies the site of a Moorish *alqueria.* Other farms belonging to distinguished Moslems were in this neighborhood. After the defeat of the Moors, in the redistribution of their lands, *El Raxa* was given in 1234 to the sacristan of the Cathedral at Gerona, as the Archbishop there had assisted the *Conquistador* by furnishing thirty mounted men-at-arms for his expedition to Majorca. Later this estate was inherited by the family of Cardinal Despuig, who added to the buildings in the seventeenth century. Eventually the Cardinal's fine collection of classic sculpture and other relics, many of them exhumed at his villa near Albano, was installed here. The rambling house, evidently enlarged from time to time, is spacious and substantially built, but belongs to no one, particular style. In the centre is a simple patio shaded by a large elm and furnished with a characteristic well. On the south side of the house a pleasant and rather commonplace parterre covers a broad ter-

race overlooking the valley, clothed with groves of gnarled olive-trees, some of them so ancient that they are believed to have been planted by the Moors. An old labyrinth is on another terrace near the house.

The great attraction of *El Raxa*, however, lies in the series of terraced gardens north of the house, clinging by means of retaining walls to a steep hillside. Since these terraces are eight in number, corresponding to the eight paradises in the Koran that inspired similar series of platforms in Persia, it may not seem too far-fetched to suggest that they were first laid out by the Moors and much later embellished with some of the Cardinal's Italian spoils.

A beautifully proportioned stairway of soft gray stone, mottled by orange lichens, leads from the level on which the house stands, far up to a walled recess surmounted by columns and a statue. Below them are stone benches and a fountain. In the background is a grove of Aleppo pines whose ancestors may have been brought by the Arabian settlers. Rivulets run through open gutters to irrigate the flower-beds and supply the fountains. At the posts ending the retaining-walls on each side of the stairway, streams gush from leonine masks and fall into small basins only to overflow into larger ones below and be carried away in tiny canals. Quaint stone statues, alternating with vases of flowers and crouching lions, stand on these posts and are very effective.

In contrast with the stone-work are the orange- and



THE SUMMIT OF THE STAIRWAY, EL RAXA

lemon-trees, oleanders and cypresses, that fill the terraces almost to the exclusion of any flowering plants. Yet geraniums climb over the retaining-walls, and here and there are deep blue iris, clumps of pink stock, and



*Trujol*

THE TOPMOST TERRACE, EL RAXA

yellow ixia. Gray and green are the predominant colors. Dark shadows lie under the trees, and sunlight only filters through the leafy branches. The cool, mysterious effect is somehow suggestive of fairyland.

What struck me especially about the architecture and

sculpture was its unusually small scale. The terraces are only twelve or thirteen feet wide, the statues are hardly more than half life-size, and the fountain-basins diminutive, but all in perfect proportion. Part of the charm comes from the apparent lack of premeditation in the different effects and the centuries of time that have rounded off all the corners and given the stone-work the mellow look that comes only with age.

There is no line of demarcation between the terraces I have described and the surrounding ground, which has been left almost entirely to nature. From the uppermost level a wide path skirts the hillside in both directions. To the right it leads towards a point where there is a wonderful view over the rich plain planted with olives and almonds as far as Palma and the sea. On one side of this path is a parapet covered with potted plants, while on the other a continuous row of stone benches follows the line of the bank and makes it possible to sit down anywhere at pleasure. On the left the path continues through groves of pines past a reservoir that looks large until farther along another is reached many times its size. This miniature lake is approached by an ornamental flight of steps ending in a stone platform, near the water, with a table and benches conveniently placed there. A sharp declivity falls below the outer edge of the lake, and in the background rises a dark, rocky mountain. Still another beautiful view can be obtained by following a new path up to the summit of the hill where there is a



*Trujol*

THE LARGE RESERVOIR, EL RAXA



*Trujol*

THE LARGE RESERVOIR, EL RAXA

little summer-house, built about seventy-five years ago.

Not far from *El Raxa* is *Valldemosa*, with its ancient Carthusian monastery. It lies on a hillside overlooking a lovely valley frowned upon by sombre mountain peaks. The Arab rulers, who always rejoiced to contemplate striking scenery, had their summer-residence here. After the conquest of the Moors, King Sancho built a castle on this site in order to engage in hawking and other field sports. Later the religious zeal of King Martin led him, in 1399, to grant it to the Carthusians for a monastery, and the spacious apartments were devoted to the use of monks. They increased the number of the buildings, in the course of time, and dwelt there until the suppression

of the order early in the nineteenth century, when the buildings passed into private hands. Now the tenants are chiefly artists.

Each so-called "cell" is in reality one of a block of twelve little houses and chapels. Every monk had also his own garden. It is worth while to visit them to see how much can be made of a tiny plot of ground. In two of these dwellings George Sand and Chopin spent a few miserable, stormy weeks during the winter of 1838, and he wrote his Preludes there. Her letters from Majorca are not flattering to the inhabitants, but her descriptions of the landscape and of the monastery depict them vividly as they exist to-day. Of her garden, only twenty feet square, she writes: "As for the parterre planted with pomegranates, lemons, and oranges, surrounded by paved walks, shaded as well as the tank by a fragrant arbor; it is like a pretty room made of flowers and greenery. Here the monk could pace in moist weather without wetting his feet, and refresh the soil with water from the tank when the sun was hot, inhale the perfume of the orange-trees, whose tufted branches raised beneath his eyes a canopy shining with flowers and fruit, and contemplate in perfect peace the landscape at the same time austere and gracious, melancholy and magnificent... in fine cultivate to please his eyes rare and precious flowers, gather to quench his thirst the most delicious fruit, listen to the sublime sound of the ocean, regard the splendor of summer nights under a superb sky, and wor-

ship the Eternal in the most beautiful temple that was ever offered to man in the bosom of nature."

Two cloister-garths in the monastery are interesting. One, at the end of the older part of the building, is surrounded by a Gothic arcade connecting it with the rooms that used to be occupied by the holy Prior. Very shady it is, planted chiefly with ferns, and looks green and restful. Some members of the distinguished Sureda family now live here. The second, an eighteenth-century court, is described in Chapter VI, among other smaller gardens and patios.

Late one afternoon, on the way back from *Miramar* or *Valldemosa* to Palma, I climbed a high hill by automobile and found a substantial manor-house called *Sa Coma.* Some picturesque terraces here were laid out in no particular relation to the house. In one of them was what I had learned in Barcelona to call a *glorieta,* a sort of little temple made of cypresses to look like the pavilions that often crown wells in the centre of monastic cloisters. Tall cypresses also enclosed most of this terrace, with their tops clipped in ornamental shapes. Darkness prevented my exploring these grounds very thoroughly, but I imagine that other interesting spots probably exist there.

Above the steep cliffs on the seacoast a few miles from *Valldemosa* lies *Miramar,* the extensive country-seat of the late Austrian Archduke Ludwig Salvator. Near two of his residences, which are still occupied by his heirs,

are small, romantic gardens. One of these buildings contains a very interesting collection of old Majorcan furniture, pottery, and tiles that are frequently shown to visitors. The associations of this locality with Raimondo Lullo, who taught Arabic in a college built on the hillside with the sanction of Pope John XXI, and the beautiful views of the wild mountain-tops and the steep rocky cliffs rising from the sea, are the chief reasons for going there. At several vantage-points the Archduke erected masonry platforms surrounded by low parapets, closely resembling Persian roof-terraces. The miniature marble temple near the water was also built at his instigation.

Another *alqueria*, where a few curious vestiges of architecture still attest to its Moorish origin, is called *Alfabia*, and is near the town of Buñola. After the Conquest it was apportioned to the celebrated Count of Roussillon, uncle of the Conqueror, and one of the bravest of the knights who aided the expeditionary force. He gave it to Juan Bennasser, the son of the Moor Benhabet, the former owner, whom King Jayme describes in his "Chronicle" as having supplied him with food at a critical time during the siege of Palma. "He was an angel of God," writes Don Jayme. "No one need be surprised if We so describe him even if he was a Saracen, for he relieved us from such great distress that We consider him an angel and to an angel alone can We compare him."

The entrance to the patio at *Alfabia* is through an im-



*Mas*

A PERGOLA AT ALFABIA

posing archway with an interestingly ornamented Moorish ceiling. At the rear of the house is a garden that has been allowed to grow wild, but has not lost its charm. Its shady, winding walks suggest the narrow Moorish streets

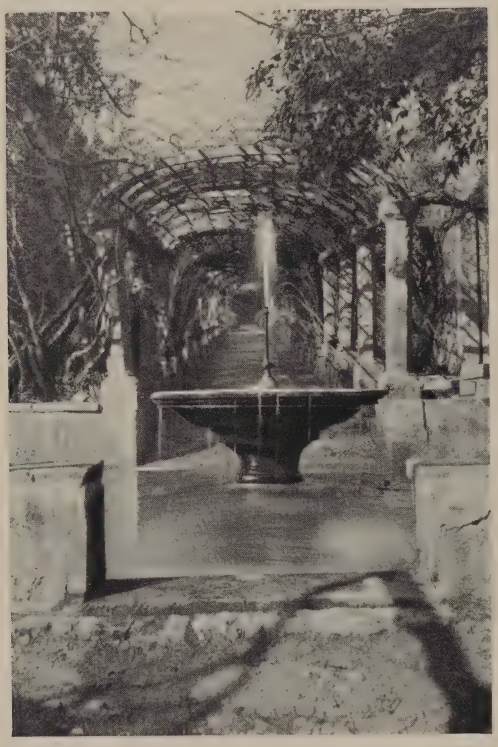


*Trujol*

ENTRANCE TO PATIO, ALFABIA

curved to avoid continuous exposure to the sun. From the patio, with its central fountain, another archway leads through a passage under the house to a small terrace and up some steps to a path connecting the house with a fine avenue of lime-trees ending at a high stucco façade,

with a wall-fountain in the centre and doors on each side. Upon entering, a window in the wall at the right opens upon a large reservoir. It is a surprise to find no building of any size behind the façade, nor are there any flower-



FOUNTAIN, ALFABIA

gardens, though possibly there may once have been a parterre, in the field where only vegetables are grown now. However, there still exists a long and very beautiful pergola with thirty-two octagonal stone columns in the Moorish style, supporting a coved roof overrun by vines.

At the ends of the pergola are little pavilions furnished with stone tables, and between the columns are stone jars. When the water is turned on, it spurts from holes in the middle of the tables, and from the mouths of the jars, showering the chequered pebble pavement while taking the unwary visitor by surprise.



A PERGOLA AT LA GRANJA DE FORTUNY

Northwest of Palma, not far from Esporlas, is perhaps the most beautiful country-house to be found on the island, known as *La Granja de Fortuny*. It forms a square slightly irregular in shape around a large patio. On the side facing down the valley an open gallery, with an arcade of marble columns supporting the roof, is strikingly picturesque. At the division of the land after the Conquest, it fell to Count Sarry, who lent it to be used



A PERGOLA OVER A WELL AT CANET

for a while as a Cistercian convent. Behind the house is a small garden laid out towards the end of the eighteenth century in the so-called Romantic style. The paths are serpentine and the beds very irregular in shape, the apparent object being to avoid the use of any straight lines. At the back of this garden is a high cliff forming a rock-garden and ingeniously scaled by a chain of paths and stairways. Above is a pergola and a quaint little bath-house.

Below the road, as it approaches the villa, is a long pergola, with a slightly arched roof made of wooden rafters covered with brushwood, and ending in a small pavilion. On the side towards the road it is protected by a wall about four feet high, but on the opposite side the square



A GROUP OF ARCHITECTURAL FEATURES AT CANET

posts rest on a low parapet that is covered with a long line of potted plants of many different kinds. Amaryllis, lavender, dusty-miller, geraniums in variety, chrysanthemums, and many others jostle each other with no regard for rhyme or reason. An ancient yew tree stands at the end near the steps.

In the same direction as Esporlas is an old place, named *Canet*, celebrated at the time of the Conquest on account of a valuable spring. After the Christians had pitched one of their camps beside this mountain-brook in order to make sure of a supply of good water during the long siege of Palma, they discovered that a wily Moslem named Fateh-Billah and some of his followers were trying to divert the stream near its source. The Count of Roussil-

lon and his comrade Bernard de Santa Eugenia de Torella surprised the Moors in making this attempt, and defeated them so thoroughly that the besiegers never suffered from further interference from outside during the siege. King Jayme rewarded Torella by making him the first governor of Majorca and by giving him this property, which has remained in the hands of his family ever since then.

Two high gateposts near the road mark the entrance, and from it a broad grass path ascends a steep incline to a spacious mansion. The hillside is clothed with beautiful pines, and at the left, halfway up to the house, is a very quaint little parterre with beds partly edged with box and partly with euonymus. A screen of cypresses rises on one side leaving lower enclosing hedges for the remainder. From the terrace in front of the house is an extensive view. Below at the left lies a large walled garden. At the right beyond the duck-pond is a group of those simple architectural features that are often found in Majorca in the most unexpected and secluded places. On a stone platform stands a well-head, and near it, against a vine-covered wall, are a bench and table also of gray stone. In the distance beautiful hills hide the horizon.

## CHAPTER IV

### THE CLOISTER-GARTH

To enjoy the cloisters opening from so many of the Spanish churches and monasteries, it is not necessary to have any knowledge of archæology or much information concerning successive styles of architecture. Spanish architects have never been bound by hard-and-fast rules, and they have not hesitated to borrow beautiful ideas from widely differing sources and to introduce them whenever and however they pleased. The unity and purity of style usually considered essential by critics, and carried to such perfection in Italy and France, was neither desired nor achieved by those who erected the most characteristic buildings in Spain. Annoying and puzzling as this confusion is to art historians and archæologists, it is somewhat of a relief to find a country where one's pleasure is not dependent upon the weight of one's intellectual baggage.

Certain influences did predominate from time to time, of course. During the rule of the Visigoths there was a style which they probably brought with them as a result of their former intercourse with Persia, Armenia, and the Byzantine Empire; this was modified by contact with the Moors after their occupation of the Iberian Peninsula. Later French and Flemish Gothic besides Italian Renais-

sance had their innings, but were changed enough to be in harmony with Spanish traditions. So, while a church or monastery may have been hundreds of years in the making, and any number of architects may have had a hand in developing it upon very different lines, the general effect is usually altogether delightful. Heretics, like Augustus Saint-Gaudens, who seldom willingly entered a cathedral in France, wax enthusiastic about the churches they have discovered on the lesser-known side of the Pyrenees.

The manner of treating the columns and arches forming an arcade around the outside of the cloisters helps to determine the style of a building and the period when it was erected. Reduced to their simplest elements, the round arch distinguishes the Romanesque, the horseshoe arch is characteristic of the Moorish, and the pointed arch marks the Gothic style. The simplicity of the early Gothic, as perhaps originally brought from the Near East and reintroduced by the Cistercians from France in the twelfth century, later developed into the florid style created by Flemish architects, ending in the Plateresque, with its ornamentation suggestive of goldsmiths' work. Moorish influence had its effect long after the Reconquest and reappears in many different forms. When the Italian Renaissance revived an interest in classic Roman and Greek art, its different phases were reflected in Spain, sometimes with the severe simplicity of the Escorial and sometimes in the most ornate manifestations of the Baroque, as in the *Cartuja* at Granada.



CLOISTERS, VALLDEMOSA, PAINTED BY S. RUSIÑOL

A pilgrimage to Montserrat is a fitting preliminary to visiting the monastic cloisters and attempting to enter into the lives of the religious devotees who made them



MONTSERRAT, PAINTED BY S. RUSIÑOL

their homes. No words can describe this strange solitary mountain rising high above an undulating plateau. Its jagged peaks, suffused with the soft rich colors seen in the Grand Canyon, have always filled men with awe and become associated in their minds with some deep mys-

tery. Legends relate that these serrated peaks, from which it takes its name, were rent asunder at the time of the crucifixion, and that somewhere on its slopes was erected the castle in which was guarded the Holy Grail. The *Monasterio del Montserrat* was built to enshrine an image of the Madonna supposed to have been carved by Saint Luke, then brought by Saint Peter to Barcelona early in the first century, and afterward hidden from the Moors in a cave on the mountainside. Nuestra Señora de Montserrat is the patron saint of Catalonia and thousands of pilgrims worship at her shrine. Here came Raimondo Lullo when he had resolved to abandon the gay life of a courtier in Palma and devote himself to the service of God, and here Saint Ignatius of Loyola in the chapel of the great Benedictine abbey kept vigil all night at the Lady altar before laying aside his sword and taking the solemn vows that eventually led to his becoming the founder of the Society of Jesus. Only fragments of the early monastery remain, but there is still an old cypress walk leading to the *Mirador* of the monks with a bench overlooking the marvellously dramatic landscape; above are volcanic mountain-crests half-clothed with the soft, shimmering foliage of wild olives; below stretches an undulating plain far away to the snow-capped Apennines — a rare manifestation of nature that brings men nearer to God and attunes them to the Infinite.

Stories, seemingly incredible, kept alive for centuries by unverified traditions, have been curiously substan-

tiated by recent investigators. Actually there is reason to believe that the Apostles Saint Peter and Saint James the Greater visited Spain and made converts to Christianity there about the year 33 of our era. It is also probable, after Saint James died a martyr's death in Judæa, that several of his Spanish disciples brought back his body for burial in their native country. The discovery of his remains in the ninth century undoubtedly led to a great religious revival that strengthened the monastic orders and inspired the Christians to fight with such intense ardor, under the Saint's ghostly leadership, that eventually they completely routed the Moslems. At Santiago de Campostela Saint James's relics now lie buried in the Cathedral, which is the finest example of the early Romanesque style in Spain. The cloisters there, as well as those in the *Hospital Real*, founded by the Catholic Kings and designed by Enrique de Egas in the Plateresque style, are very interesting.

Certain monastic orders became powerful and then gave place to others in Spain as elsewhere. The first to flourish were the Benedictines. Their founder, Saint Benedict, discouraged the flagellations and manifestations of asceticism, carried to such extremes by the early Christian hermits like Saint Anthony and practiced today in some parts of the Levant. That even the hermits sometimes enjoyed tending plants, is shown in an old illumination where one of them stands nearest to heaven among all the different men of religion, mounting the

Ladder to Perfection, but is held back by his fondness for his garden. In his own words Saint Benedict strove to establish "a school for the service of the Lord." His motto might have been *Laborare est orare*, and the kind of work upon which he laid great emphasis, and to which his followers devoted even more time than to prayer, was agriculture, including horticulture. Thus, within the walls of the Benedictine monasteries were large gardens cultivated by the monks in common, and often smaller plots assigned to the Abbot and to the chief almoner of the community. Here flowers, despised by many primitive Christians as Pagan emblems, were now grown to deck the altars in the churches. The rose, the lily, and the iris were held in high esteem and had symbolic significance. At Subiaco, near one of the hated Nero's artificial lakes, is the cave where Saint Benedict spent years in solitude and prayer. Close by, stands the monastery of Saint Scholastica which he founded. Here is still preserved a little garden filled with roses said to be those in whose beauty he delighted and with whose thorns he used to mortify his flesh when struggling to drive away thoughts of the beautiful temptress who sometimes haunted his day-dreams.

The plan of the ancient monastery of Saint Gall, in Switzerland, familiar to Charlemagne, still exists, and supplies us with much valuable information as to the arrangement of a great religious establishment belonging to the Benedictines in the ninth century. This was

the prevalent type of plan adopted by their Order in other countries, and, although it underwent certain modifications, it always remained essentially the same. The cultivated grounds within the walled enclosure consisted of four divisions: the cloister-garth, the physic-garden, the vegetable-garden, and a combination of orchard and burial-ground. The cloister-garth was a square, planted with grass and shrubs, and divided by two intersecting paths into four equal quarters. In the centre was a *savina* supplying water for drinking and washing purposes. These cloisters were south of the church and surrounded by the other more important communal buildings.

In general appearance the monastic cloisters bear a strong resemblance to the Oriental court, the Greek peristyle, and the Roman atrium, but one marked difference is that in classic courtyards the columns stand on the ground, while in the cloisters they rest on a parapet. The reason for placing them south of the church was in order that, unshadowed by its lofty walls, the monks might have the full benefit of the sun as they paced up and down the corridor reciting their prayers, or sat on the benches either studying religious books or wrapped in contemplation. But it is recorded that gossiping in the corners of cloisters often gave occasion for doing penance.

Symbolically the cloister represented in a moral sense the contemplation into which the soul withdrew itself and hid, after being separated from carnal thoughts, and

where it reflected upon the only true blessings — those of heaven. The four enclosing walls symbolized contempt for one's self, contempt for the world, love of one's neighbor, and love of God. The grass plot was sometimes called "paradise," signifying to the monks the increase of their virtues.

The walls of the cloister were usually painted with frescoes representing scenes from the Old and New Testaments like those in the *Monasterio Real* at Pedralbes and ornamenting the cloisters of León Cathedral. Unique features in the cloisters of the cathedral at Burgos, which are unusually varied and full of interest, are the paintings on the upper part of the walls distinctly showing Moorish influence. There is also much beautiful carving on the capitals of the columns and on the *abaci* above them. Sometimes the subjects chosen were more humorous than religious, as can be seen in the funny little stories illustrated above the columns in the cloisters of the cathedral of Tarragona. The doorways also furnished opportunities for elaborate carving and fine wrought-iron work. When the cloisters were used as burial-places for members of the royal family and other persons of unusual distinction, their tombs were often beautiful as well as interesting on account of their association.

After each Barbarian invasion it was the clergy who tried to redeem what was left of civilization. In the early monasteries gardens were a necessity, not only to supply the monks with vegetables and herbs for food and medi-

cine, but with flowers which, in the words of one of the Merovingian kings, gave pleasure through their beauty and fragrance besides serving to ornament the churches on feast-days. Vineyards and orchards were also commonly cultivated by the monks. Another necessity was a fish-pond, or at least a tank where fish could be kept alive, and which might also serve for ducks and swans.

During the latter half of the sixth and seventh centuries, after the Visigoths had expelled the Vandals and established themselves as the rulers of Spain in place of the Pagan representatives of the Roman Empire, Christianity spread through the chief cities. Churches and monasteries were erected in many of the prosperous towns, such as Toledo, Granada, Cordova, and Mérida, but none of them exist to-day except in a very fragmentary condition. Far away in the north, at Oviedo in the former kingdom of Asturias never wholly conquered by the Moors, are three churches dating from the ninth century that are among the most ancient still extant. Two other churches not far from Oviedo, *San Miguel de Linio* and *Santa Cristina*, have certain features of Oriental origin, the most curious being tribunes behind the altar, probably screened with lattice-work like the rooms set apart for female worshippers opening into the Moslem mosques and intended to seclude the women who took part in the services. The black veils still so commonly worn by Spanish women are a relic of those many centuries, when, like their Moslem sisters, they

never appeared in public without having their faces concealed. That there were monasteries is known, because some of the abbots took part in the Councils of Toledo, but little can be told about them except that they did not belong to the Benedictine Order, which is not recorded as existing in Spain before the ninth century.

In Catalonia, the northeastern province, where the Moors were not allowed to stay long, are also some of the most ancient churches and monasteries. Among the oldest cloisters there are those connected with the Benedictine church of *San Pedro de los Galligans* at Gerona, with its quaint minaret belfry like those rising above the Great Mosque of Damascus. The columns and arches, surrounding the four-square garth well planted with trees and flowers, cause it to be considered one of the best examples of the Romanesque style. It is now occupied by the provincial Archæological Museum. The cloisters of the *Gerona Cathedral*, too, are worth seeing as being of the Romanesque period, and there are others in the town of considerable interest. Simpler than any of these, but very attractive, is the court of the Monastery at *Bañolas*, in this same district.

For a time Mistress of the Mediterranean as Venice was Queen of the Adriatic during part of the Middle Ages, Barcelona has always been the richest city in Catalonia and the custodian of many fine buildings. The oldest church is *San Pedro de las Puellas*, but its cloisters were destroyed long ago. Luckily, however, those belong-



*Mas*

CLOISTERS, MONASTERY, BAÑOLAS

ing to the early part of the twelfth century, connected with the Romanesque church of *San Pablo del Campo*, where the kings used to be anointed, are still intact, outside the old walls of the city. The little garth, surrounded by Saracenic cusped arches and pairs of columns with



*Laurent*

CLOISTERS, SAN PABLO

carved capitals, is a favorite resort for architectural students. Since its location is particularly accessible, almost every one who visits Barcelona will stumble by accident into the cloisters running off at a tangent from the collegiate church of *Santa Ana*, but, although their architecture is good, they are unplanted and present a rather

forlorn appearance. On the contrary the Benedictine monastery of *San Cugat del Vallés*, outside the city beyond Tidibabo, is seldom visited, although in some ways it is the most interesting specimen of early monastic architecture in this part of the province, with beautiful Romanesque cloisters shaded by flourishing laurel-trees. San Cugat and Santa Eulalia are the two patron saints of Barcelona. Some superb Romanesque cloisters are connected with the Benedictine monastery of *Santo Domingo de Silo*, near Burgos, and in other places far afield.

As the Cathedral of *Santa Eulalia* belongs to the fourteenth century and is not Romanesque, but in a style peculiar to itself, designed by Don Jayme Fabre of Palma, I have left it until the last, although the cloisters there are more beautiful than any of those mentioned previously. To enter from the dark, crowded street into this peaceful enclosure, where the sun shone on the masses of greenery, gave me an unfailing pleasure. It has been so well described by George Edmond Street, whose valuable "Account of Gothic Architecture in Spain" has been brought up to date by Georgiana Goddard King, that I shall venture to quote from his book. The traceries have been restored, the cats no longer played around when I was there, nor could I find the little Saint George and the Dragon, but the fat geese were waddling about serenely and in every other way this description remains accurate:

"The cloisters are not good in their detail, but yet are very pleasant; they are full of orange-trees, flowers, and



*Laurent*

A FOUNTAIN, CATHEDRAL CLOISTERS, BARCELONA

fountains. One of these is in a projecting bay at the northeast internal angle, and is old; another by its side has a little Saint George and the Dragon, with the horse's tail formed by a jet of water; and a third, and more modern, plays in the centre among the flowers. In addition there are some geese cooped up in one corner, who look as though their lives were being sacrificed in order to provide *patés* for the canons; and finally a troop of hungry, melancholy cats, who are always howling and prowling about the cloisters and church, and who often contrive to get into the choir-stalls just before service, whence they are forthwith chased about by the choristers and such of the clergy as are in their places in good time! The cloisters are said to have been completed in A.D. 1448, and I have no doubt this date is correct. On the exterior they are bounded on three sides by streets and on the apsidal ends of the chapels do not show, the wall being straight and unbroken. The cloister is lofty and has panelled buttresses between the windows, of which latter the arches only remain, the traceries having been entirely destroyed. The view from hence of the church is one of the best that can be obtained, the octagonal transept towers being the most marked features. The floor is full of gravestones, on which the calling of the person commemorated is indicated by a slight carving in relief of the implements of his trade."

As early as there had been monastic communities for men there were convents for women, always including

gardens. However, Héloïse, the famous Abbess of Paraclet, addressed a long remonstrance to the devoted Abélard complaining that it was unreasonable to subject the nuns to the same rules as monks in regard to agriculture and horticulture. Physically, she contended, women were unfit for much manual labor. An abbess was in a very independent position and exercised widespread influence. The most important of the Cistercian convents is the *Monasterio Real de las Huelgas*, near Burgos. It was founded by Alfonso VIII and his wife, Eleanor of England. They and many of their descendants are buried there. The power of the Abbess was immense. She was lady-of-the-manor in over sixty towns, held direct communication with the Pope, and presided over an annual synod attended by the abbesses from the many convents subject to her jurisdiction. "Should the Pope wish to marry," remarked the witty Cardinal Aldobrandini, "he could not do better than to select the Abbess of Las Huelgas." As might be expected, everything connected with this aristocratic establishment is on a handsome scale, and the large cloisters given by Saint Ferdinand are still remarkable. When the French army was here, early in the nineteenth century, they despoiled the tombs and desecrated the relics as elsewhere.

Less well known, as the convent has not the same historic associations as *Las Huelgas* and visitors can seldom obtain admittance, is the *Monasterio Real* at Pedralbes, near Sarriá, above Barcelona, on a high hill. It was



Mas

WELL IN CLOISTERS, CISTERCIAN CONVENT, PEDRALBES

founded by Doña Elisenda de Moncada, wife of Jayme II, who was the king we chiefly connect with Majorca. Fortunately the photographs show the unique cloisters better than any one could possibly describe them. The richly carved arch over the well-head, the long seats encrusted with colored tiles forming a sort of outdoor sitting-room in the spacious garth shaded by orange-trees, are some of the features in the Catalan style that cannot be fitted into any especial category. In the thirteenth-century *Convento de Santa Clara* at Moguer, in the south of Spain, not far from Huelva, the cloisters are also ornamented with polychrome tiles and bright with pleasant color.

Among the offshoots of the Benedictine Order, the first was that of Cluny, which found its way into Spain in the eleventh century and became immensely powerful. One of the innovations introduced by the Cluniacs was the abolition of manual labor, so gardens in their monasteries were of little importance. Many Cluniac monks came to Castile and León at the request of Alfonso VI, and through them was introduced a more ornate style of Gothic architecture. On the contrary, the Cistercians, who also built numerous monasteries in Spain, were enjoined by the rules of their Order to strive for simplicity. They did much to further the progress of agriculture, and preferred to build their monasteries in the river-valleys, where culture could fertilize the soil and there was an abundance of water for irrigation purposes. Saint



CLOISTERS, CISTERCIAN CONVENT, PEDRALBES

Bernard founded the most famous of their communities in the wild and gloomy valley of Clairvaux, beside a clear stream running through the midst of a dense forest. An ardent lover of nature, "Trust one who has tried it," he wrote, "you will find more in woods than in books; trees and stones will teach you what you can never learn from schoolmasters."

It is an easy trip to go from Barcelona to Tarragona and Poblet in order to see some examples of Cistercian

architecture and to trace the transition from the Romanesque to the Gothic style. Although the Cistercians were supposed to express their predilection for austerity in their external surroundings as well as in their lives, this is more evident in the cathedral than in the construction of the cloisters, which are especially fine. On each side are six bays divided into three round arches, with rich mouldings supported by pairs of slender columns resting on a parapet into which are built a succession of seats. Another interesting feature is the rich pavement. Quaint little anecdotes, intended to amuse rather than to edify, are carved on the blocks above the capitals, and the double doorway is chiselled even more richly. The recess in the wall is of Moorish appearance, as are the traceries in some of the small windows above the arches. Spanish disregard for regularity crops out in the way one of the corner posts is pushed out of line so that it may not obstruct the entrance into the cathedral. The fountain in the centre of the garth and the tall cedars, combined with oleanders and other broad-leaved evergreens, make the garth especially attractive.

King Jayme I the *Conquistador*, who freed Majorca and Valencia, was responsible for building the best part of the great Cistercian monastery of Poblet, although it was founded by one of his predecessors, Ramon Berenguer IV, Count of Barcelona. It was here that King Jayme used to come to pray for victory before starting out on a perilous expedition. Within the large walled



*Laurent*

FOUNTAIN HOUSE, POBLET

enclosure are three different groups of buildings, including two cloisters, a garden, and a mill-pond. In the first of these precincts are some interesting stone tanks, water-ducts and a well, built in the last half of the sixteenth century. The Gothic cloisters next the church contain a charming fountain-house almost exactly the same as the one in the neighboring Cistercian monastery of Santas Creus. Both these monasteries were badly injured by infuriated mobs during the first half of the nineteenth century, and Poblet came off by far the worse of the two.

Other cloisters have more to recommend them from an architectural standpoint than those adjoining the great Gothic cathedral of Toledo, but none of the rest have been so fortunate as to be described by Blasco Ibañez. Perhaps I may be forgiven for quoting a few passages from his book "El Catedral," since they express the atmosphere that seems to pervade the enclosure besides giving an accurate picture of its arrangement. "It had not the brilliant gaiety, overflowing with scents and colors, of a garden in the open bathed in full sunlight, but it had the shady, melancholy beauty of a conventual garden between four walls, with no more light than what came through the eaves and the arcades, and no other birds but those flying above who looked with wonder at this little paradise at the bottom of a well. The vegetation was the same as that of the Greek landscapes, and of the idylls of the Greek poets — laurels, cypresses, and roses; but the arcade that surrounded it, with its walk paved with heavy slabs of granite overgrown with tufts of grass, the cross on its central arbor, the mouldy smell of the old iron gratings, and the damp of the stone buttresses colored a soft green by the rain, gave the garden an atmosphere of revered antiquity and a special character of its own." The central arbor was the meeting-place of the ecclesiastical dignitaries in hours of recreation.

That Philip II chose to stay in a room leading from the upper ambulatory during his three or four days' visit

to Toledo rather than to seek more luxurious quarters in one of the palaces will surprise no one familiar with the mystical side of his character. As King of Spain he was by right a canon of the cathedral, and liable to be fined for absence from meetings of the chapter. It would be interesting to discover whether he ever attended the services held, then as now, every morning in the *Capilla Mozarabe*, according to the Visigothic or Mozarabic ritual, another strange link connecting the present with Moslem Spain.

In Toledo lived the first architect to translate Italian Renaissance architecture into Spanish. His name was Enrique de Egas, and his masterpieces were the *Hospital de Santa Cruz* in Toledo and the *Hospital Real* at Santiago de Campostela. The great Cardinal, Don Pedro de Mendoza, founded the hospital at Toledo and apparently approved the plans. After his death in 1495, Queen Isabella made a few alterations, but the actual building was not begun until a few years later. In the beautiful patio the Renaissance, Flemish Gothic, and Mudejar influences merge into what is known as the Plateresque style, because its delicate and rather florid decoration suggests goldsmiths' work. Owing to the kindness of the Cardinal-Archbishop of Toledo and of a courteous priest whom he sent to act as my guide, I had the pleasure of visiting two of the convents otherwise almost inaccessible, as they belong to strict religious orders. One of these was the Franciscan nunnery of *San Juan de la Penitencia*, which was



CLOISTERS, CONVENT OF SAN JUAN DE LA PENITENCIA

founded by Cardinal Ximenez in 1514. Part of a Moorish palace has been built into it, and the decoration in some places is Gothic and in others Moorish and Plateresque. The cloisters are small and charming, with interesting early Plateresque balustrades and an especially pretty gateway opening into the garth with a well-head and a thick planting of trees and shrubs. If Egas was not employed here, the work must be attributed to one of his school. In many respects the *Convento de Santa Fé* is similar. In it, too, are incorporated parts of a much older building — a rich palace built by the Visigoths. The loggia and window with Moorish decorations, besides the combination of bricks and tiles used for the coping and the pavement under the arcade, are interesting. *Santa Fé* originally belonged to the military order of the *Comendadoras de Santiago*, which explains the crosses and shells carved on the dark wooden plinths above the columns. The nuns who showed us about were *caballeras* or noble ladies, and they looked very picturesque in their white woollen habits embroidered with the red cross of Santiago. Both these secluded cloisters, small and unknown to the outside world, have a peculiar charm, not only because of their jewel-like architecture, but because of the devotional atmosphere unconsciously fostered by the saintly women, who have lived and prayed there for over four hundred years.

At Sigüenza the cloisters connected with the cathedral are a good example of the early Renaissance in one of its

more florid phases. Cardinal Mendoza helped to complete them, although they were not finished until 1507, twelve years after his death. The garth is laid out with flower-beds and a fountain in the centre, marking the quincunx design, and is especially attractive because well planted and well kept up.

The Carthusians, belonging to an order founded by Saint Bruno in 1084, dwelt in monasteries planned to isolate as much as possible each member of the community. This was to fulfil the rules peculiar to their Order obliging them to live in absolute silence and solitude. Each of the brethren occupied a separate dwelling, to which was added in the twelfth century a small garden cultivated by its tenant. The *Cartuja de Miraflores*, outside Burgos, with some fine tombs, is perhaps the most celebrated one founded by this Order in Spain and the cloisters are easily accessible. Others are at Montalegre, near Barcelona and Valldemosa on Majorca.

In the thirteenth century the mendicant orders acquired prominence, and in due season Franciscans, Dominicans, and Carmelites began to require establishments in Spain. Some of their monasteries were superb buildings, although the central idea which they were supposed to emphasize was poverty. Many had interesting cloisters, but I cannot even begin to enumerate them. Ferdinand and Isabella founded the Dominican monastery of *Santo Tomás* outside of Avila and buried there Don Juan, their only son. His tomb by an Italian

sculptor, Domenico Florentino, is one of the finest pieces of Renaissance sculpture in Europe. The arcade around the largest of the cloisters, made of granite and ornamented with carved balls, is very curious. Another of ex-



*Moreno*

CLOISTERS, SANTO TOMÁS, AVILA

ceptional interest with a garth still filled with verdure is *Las Dueñas* at Salamanca.

Formerly the *Monasterio de Guadalupe* was a stopping-place for the kings of Spain when they went to visit their Portuguese dominions, but since then, until within the last few years, it has had few visitors from the outside world. Now, however, motors make the journey easy, and I can imagine no more interesting place to study



*Moreno*

FOUNTAIN PAVILION, GUADALUPE

monastic life of the fifteenth and sixteenth centuries than in this famous monastery, whose fabulous wealth was once the pride of the Hieronimite order. In the centre of the unique and spacious cloister, with its arches in the Moorish style, rises the pinnacle of a marvellous *glorieta*. This central pavilion of brick and terra-cotta was built by one of the monks in 1495. Nothing could symbolize more beautifully the aspirations of the Hieronimites whose austere lives and profound wisdom gave them the protection of many great kings.

During the nineteenth century the monasteries fell upon evil days. Twice the French army invaded Spain

and seemed to take particular pleasure in desecrating and looting the churches and monasteries and in robbing the dead buried there. Then a succession of civil wars and a state of anarchy supervened with almost equally disastrous results near Barcelona. Finally the monastic lands were secularized, while gradually the monasteries were closed and the monks dispersed. Many of the convents and monasteries were allowed to go to rack and ruin, but within recent years some of them have been again inhabited by the religious orders and others are being rehabilitated by the Government. Seekers for cloister-garths may, therefore, be sure of finding some of these pleasant monastic recreation-grounds literally in blooming condition. Even those that are deserted and in a state of dissolution are often not without melancholy beauty and an enduring charm.



*Linares*

FOUNTAIN AND CYPRESS WALK, THE ALCAZAR

## CHAPTER V

### RENAISSANCE PLEASURE-GROUNDS

The kings of Spain best known to history were great lovers of art and architecture. Not only did they wisely patronize the work of contemporary geniuses, but the first sovereigns who succeeded the Moorish kings at Granada were careful not to injure the beautiful buildings left by their predecessors. After Ferdinand and Isabella had conquered the Moors in their last stronghold and driven King Boabdil into exile, they themselves went to live in the Palace of the *Alhambra*. Ferdinand gave especial instructions that it should not be harmed and had it restored by Moorish workmen, so that its original

beauty might be preserved. Eventually it became Isabella's favorite residence. Unfortunately, her grandson, Charles V, although he had shown regret at the crude alterations made by the new owners of the superb mosque that remains the chief glory of Cordova, showed less good taste. He planted a massive Renaissance pavilion, magnificently designed in the Greco-Roman style, so close to the walls of the fairylike Moorish palace that it partly destroyed the outer wall of the lovely *Patio de los Arrayanes* which it overlooks. The cost of the building was met at first by taxing the baptized Moors in return for royal permission to continue wearing their turbans, but later they refused to submit to this imposition. In the centre of the pavilion is a circular patio about a hundred feet in diameter, intended for out-of-door entertainments. In the *Alcazaba*, or Citadel, on the opposite side of the *Plaza de los Algibes*, are the *Jardines de los Adarbes*, with box-edged parterres in the fashion of the Renaissance, which afford one of those marvellous views that surprise us at every turn on the Alhambra Hill. Descending through the *Puerta Judiciara* to the *Alameda*, with its lofty elms harboring bevies of nightingales, it is worth while to stop to look at the elaborate mural fountain erected by Charles V from the design of one of his favorite architects, Pedro de Machuca. The sculpture is by Alonso de Mena and symbolizes the three rivers of Granada — the Darro, the Genil, and the Beiro. In front of it is Charles's

escutcheon executed in the black-and-white pebble-work that is to be seen at its best in this part of Andalusia.

There are several other gardens in the style of the Renaissance on the Alhambra Hill, some of them partly old and some wholly new. At the *Villa de los Mártires* the oldest part of the pleasure-grounds lies hidden beneath the cliff on which the house stands, and can be reached by a flight of steps descending near the front door. Originally the parterre may have contained flowers, but now the box-edging has grown so large that small plants would be invisible there. Hidden in the midst of the high evergreen hedges in the heart of the garden is a fountain with stone vases on its parapet and stone benches placed around it at intervals. It is surprising to see how much charm and mystery have been introduced into this small space by simple means. The Christian captives employed to work on buildings for the Moorish kings were confined at night in vaults hewn in the wall of the overhanging cliff, and their presence gave the villa its name. Above the house are some large Italianate gardens with pools and statuary, and beyond them some more rustic grounds with an artificial lake. From the terrace just behind the house there is a superb view of the snow-mountains, sparkling in the sunshine against an azure sky, rising directly above the dark green leaves of some orange-trees laden with golden fruit.

Adjoining the *Alcazar* in Seville are a series of walled pleasure-grounds where Moorish and Renaissance archi-



FOUNTAIN AND BENCHES, ALCAZAR GARDENS

tecture are so interwoven that there is no abrupt line of transition. The most ancient part of the palace is Moorish, and, in spite of having been much altered, it retains some of its original charm. Pedro the Cruel, who preceded Ferdinand and Isabella, added to the palace and brought here as his bride Blanche de Castile, whom he deserted three days after the wedding for his beloved Maria de Padilla. This favorite had all her whims indulged by her royal lover. One day, seeing some children wading in the mud outside the palace, she begged to be allowed to amuse herself in the same way. So to please her the floor of one of the courtyards was strewn with various rare perfumes like ambergris and then sufficiently moistened to dissolve the precious mixture, worth a large sum of money, into a sort of glorified slush where the lady and her companions disported themselves for a short time. The *Baths of Maria de Padilla*, long stone tanks in a vault under the palace, were formerly in the open air somewhat screened by trees.

In the fourteenth century, with the help of Moorish workmen, who followed their own traditions, not attempting to achieve strict symmetry, Pedro began the gardens, in the *Mudejar* style, that we see to-day. Additions and alterations, impossible to define exactly, were made by other kings; notably by Charles V, Philip IV, and Philip V. The three main divisions are: first, near the palace a series of patios beginning at the reservoir with those of Maria de Padilla; secondly, the vast enclosure



*Linares*

GARDENS OF THE ALCAZAR, SEVILLE

divided by straight brick paths into eight large beds bordered by myrtle hedges and planted with such a profusion of lofty palms, cedars, blossoming trees, and shrubs that flowers seem almost superfluous. Fountain-basins and seats, faced with green, blue, and yellow tiles at the intersection of the paths, add pleasing notes of color in contrast to the hedges half in shadow. Along one side runs a high wall with a gallery at the top where the king could walk and look down on this lovely pleasaunce. A number of interesting gateways and windows have been pierced through the thick partitions on the other sides and sometimes there are seats in the embrasures like those so common in medieval castles.



*Linares*

POOL OF JUANA AND PAVILION OF CHARLES V

Finally, in the third enclosure are flower-beds and two pavilions. Beyond is a not especially interesting maze.

Lady Holland, who visited the *Alcazar* in 1803, writes of it as follows: "The gardens are preserved in the Moorish style; one part is precisely as at the Conquest; clipped hedges of myrtle and devices cut upon them. Another part was laid out by Dom Pedro; rows of myrtle warriors, giants with wooden heads and arms carrying in their hands swords, clubs, musical instruments, etc. Farther is the garden of Charles V, with a pavilion for refreshments, a delicious spot. The whole garden is full of *jets d'eau*, cascades, fountains, and water tricks and devices."

The indefatigable Charles V created most of this

third division and unfortunately is also responsible for the destruction of an old maze laid out by the Moors. The plan of this maze was copied on a tile which may still be seen on the floor of the pavilion erected by Charles, encased with tiles in the Moorish style, and shaded by orange- and lemon-trees. A second and still more delightful little pleasure-house erected near it at about the same time is called by the name of Charles's mother, the mad Juana, through whose husband, Philip of Hapsburg, a new line came into possession of the Spanish kingdom. While Charles inherited the throne of Spain through his mother, it was because of his Hapsburg blood that he was elected Roman Emperor and crowned at Aix in 1520. Although constantly at war, driving back the Turks on the Danube, conquering Tunis in Africa, crushing rebellion in the Netherlands, and protecting his kingdom of Naples, not to mention his several campaigns against Francis I of France and the conquest of Spanish America, Charles was praised by the Venetian traveller Contarini as not greedy of territory, but most anxious for peace and quiet. In the midst of all these activities Charles found time to visit his estates at *El Pardo* and *Aranjuez*, but I do not know whether he began the present gardens there. At the close of his eventful life, he abdicated from his many thrones and withdrew to spend his last years in a little house near the monastery of *Saint Juste*. On his terrace were a fish-pond, and groves of oranges and lemons,

besides rare plants brought from Vienna, the Netherlands, and different parts of Spain. His study opened into a little garden where he tended, with his own hands, until his last illness, the plants that he especially loved.

The religious zeal, that had increasingly shown itself in the life of Charles V, was also conspicuous in the career of Philip II. He has been so reviled by Protestant historians as the wicked Roman Catholic husband of "Bloody Mary" and the originator of the famous *armada* intended for the destruction of the English fleet, that it is hard to appreciate that he had an affectionate side to his character and a passion for beauty. In the intimate letters written to his daughters from Portugal,



*Linares*

PAVILION OF JUANA THE MAD, THE ALCAZAR

he frequently expresses his love of nature, of gardens and of flowers, and is anxious to know about the pleasure-grounds on his various estates near Madrid. In referring to *Aranjuez* he says: "What I miss most of all, here, is the song of the nightingales, which I have not heard this year." He carefully noted the little gardens called *allegreti* in Portugal and had plans made of those that he liked best, regretting that he could not transport them bodily to Spain. On the property he inherited at the *Alcazar* in Seville, at *Aranjuez*, and at the *Casa de Campo*, near Madrid, he constantly improved the pleasure-grounds and made them more reminiscent of Italy.

The architectural creation, however, that will always be identified with Philip II is the combination of palace, monastery, and pantheon at the Escorial called the *Monasterio de San Lorenzo*, in fulfilment of a vow made during the battle of Saint Quentin, although he did not win a victory there. He employed first Juan Bautista of Toledo and then Juan de Herrera as his architects, and he himself carefully looked over the plans which were designed to represent the gridiron always associated with this particular martyr. It was in connection with this affair that Philip remarked, "The chapel is the first room that the kings of Spain build in their houses." The *Escorial*, as it is simplest to name the *Real Monasterio de San Lorenzo del Escorial*, lies on the bleak and rocky slopes of the *Sierra Guadarrama*, about



*Moreno*

PATIO DE LOS EVANGELISTAS, ESCORIAL

thirty miles from Madrid. This magnificent granite pile belongs to the Crown, and still includes a royal palace, though few of the more recent kings of Spain have cared to sleep above the bones of their ancestors, which rest in the vault below the high altar of the church. Philip's own small bedroom looked into the *Capilla Major* (where his statue, with those of three of his wives, not including poor Mary of England, are erected), and here he spent his last hours on earth. Inside the monastery is the *Patio de los Evangelistas*, a cloister-garth laid out with box-edged beds forming an intricate pattern and unrelieved by the suspicion of a flower. In the centre are four tanks linked together by a small classic temple surmounted by a dome. This severe simplicity goes well with the unadorned architecture of Herrera. On the terrace below the southern and western windows of the palace lie granite terraces, also ornamented by arabesques outlined in box. Formerly, however, the large gardens were laid out by a Jesuit named Cardona who also designed a terrace for Charles V at *Saint Juste*. A contemporary writer describes them in detail, and apparently they were rather Moorish in appearance, with twelve fountains and an abundance of bright colors. Inside the box-edging was a great variety of flowers — white, blue, yellow, red, and purple in many different shades — charmingly combined and giving the effect of a beautiful Oriental carpet. Not far away is a tank about one hundred and twenty feet square hewn from



ARANJUEZ, PAINTED BY S. RUSIÑOL

solid granite. From an adjoining platform it is said that Madrid is sometimes visible.

Almost as different as shadow is from sunshine is the contrast between the environment of the solemn edifice above a vast tomb at the Escorial and the smiling springtime villa at Aranjuez. Even in the depths of winter, with snow on the ground and a leaden sky above, Aranjuez is still gay and beautiful, as I can testify from recent experience. The magnificent English elms planted by Philip II, perhaps a gift from his English wife, are supplemented by cypresses, cedars, and

other trees that remain perpetually green. The outlines of the parterres are preserved by edgings of box, and many of the accents are formed by magnolias and other broad-leaved evergreens, so at every time of year the prospect is pleasing. Then there is water running in two little rivers through the grounds and supplying many pools and fountains. The long straight walks shaded by tall trees are not dull, because at frequent intervals they pass through squares or circles enclosed by hedges and furnished with fountains, simple statuary, and comfortable seats. The scale of these enclosures is not too large to make them livable.

From the palace a bridge, with posts ornamented by statues, leads across a tributary of the Tagus to the Fountain of Hercules and the far-reaching *Jardin de la Isla*, so called because it is surrounded by a bend of the river in conjunction with the minor stream. This island, with its wealth of fountains, statues, trees, and quantities of nightingales, has many subdivisions including the *Isleta* and a particularly fine avenue of trees near the Tagus, named the *Salon de los Reyes Catolicos* because it was a favorite resort of Ferdinand and Isabella. Among the pleasant resting-places that break the main walk, is the enclosure surrounding the Fountain of the Thorn. Señor Rusiñol's picture shows one of the curved corner seats there standing out against a lovely flowering tree.

Another garden near the palace is the formal parterre,



*Laurent*

JARDIN DE LA ISLA, ARANJUEZ

with *compartiments de broderies* outlined by box-edging and numbers of palm-trees near a somewhat pompous fountain. On the south side of the building is the *Jardin de las Estatuas* of no great interest, and in the same direction, farther away, lies the *Jardin de la Reina*, a walled enclosure, also of no especial importance.

An avenue of fine trees leads from the *Calle de la Reina* to the *Casa del Labrador*, a miniature palace built by Charles IV, in the cheerful fashion of the eighteenth century and unchanged by any modern alterations. The forecourt is interesting from an architectural standpoint. Hidden in the thickly wooded grounds are several fountains; the most ambitious one, called after Apollo, is orna-



JARDIN DE LA ISLA, PAINTED BY S. RUSIÑOL

mented by a semicircle of columns. Particularly interesting is the little temple on the edge of the lake with cypresses and an exquisite curtain of drooping foliage and flowers in the background, chosen by Rusiñol as the subject for one of his pictures. He has also painted the rose-walk leading to a cypress arbor near the *Florera* or *Jardin de los Pabellones* belonging so essentially to the eighteenth century that I shall not describe it until a later chapter.

All the kings of Spain, since the beginning of the fifteenth century, have had a hand in the making of *Aranjuez*. Originally Ferdinand took the property away from Lorenzo Saurez de Figuera, master of the famous Order

of Santiago, whose country-seat was there. It then became one of the summer residences of the Catholic Kings and their successors. Charles V placed a hunting-lodge here, and his son Philip added some more pretentious structures, began to lay out the grounds, and installed one of the first botanical gardens in Europe. By the time of Philip III, fifty thousand shade-trees flourished there, including many fine English elms, Indian chestnuts, and one hundred sycamores. Since a collection of animals was also provided for, camels, ostriches, and hundreds of peacocks were to be seen in different parts of the grounds. The woodland is still filled, at some seasons, with the song of many nightingales. Philip III laid out the *Jardin de la Reina* at the left of the Palace, and later it was enlarged by the wife of Philip V, who also made some improvements and turned over the supervision of the grounds to a Frenchman.

It is, however, the spirit of Philip IV that pervades the atmosphere, although he merely completed a few of the parterres with the help of Italian architects and added some of the statuary. Solemn as he and his family look in their many marvellous portraits by Velasquez, they were devoted to plays given in the open air and to garden-parties. In the spring of 1622, when the court was in residence at *Aranjuez*, a series of festivities took place there to celebrate the King's seventeenth birthday. A temporary theatre had been erected in the *Jardin de la Isla*, where, one night, a play written

by Count de Villa Mediana was being given in which the young Queen was to impersonate the Goddess of Beauty. The audience, with Philip and his brothers in the front row seated on chairs, and the ladies, even of the royal family, upon cushions on the floor, as was the custom of the Spanish Court, had applauded the prologue, and were waiting for the Queen to emerge from the green-room and play her part in the first act, when loud screams arose from behind the scene and almost instantaneously the stage and the tent in which the Court was seated were devoured by flames. The King, fighting his way through the panic-stricken mob, rushed outside and sought in vain for the Queen. Finally, when he found her, the spiteful enemies of Count de Villa Mediana said that she had fallen, half-fainting, into Villa Mediana's arms, and that he had purposely set the theatre on fire in order to become her savior. Four months later, Villa Mediana was assassinated.

During the next forty years neither continuous misfortunes nor decreasing finances deterred Philip from his merrymaking. At his favorite *Buen Retiro*, now a public park, at *El Pardo*, and at *Aranjuez* he kept on giving an endless succession of masques and other open-air fêtes.

Near Madrid is the royal residence of *El Pardo*, another familiar resort of Philip IV. The château was originally built by Charles V and Philip II, who often went there, but the present large granite palace owes its

existence to Philip III and his ruinous extravagance. The grounds were much improved by Philip IV, who employed an Italian painter as his landscape architect. Although seldom described, the terrace walls ornamented with statues and niches, the simple fountains and water stairway are very attractive. Velasquez painted a picture of Philip, with his favorite minister Olivares by his side, hunting the boar at *El Pardo*. Lady Holland writes of its neglected condition when she went there in November, 1803, and adds, "We passed through the Bosque where at this season all Madrid flock daily to eat the acorns from the evergreen-oaks, called bellotas."

In this neighborhood are two smaller palaces with gardens — *La Zarzuela* and *La Quinta*. The terraces and various architectural features at the former place are especially interesting. It belonged to Philip IV's brother, the Cardinal Infante Ferdinand, who used to give plays and open-air entertainments there.

Almost in sight of the royal palace in Madrid is the *Casa de Campo*, now the property of the Prince of the Asturias, who is wisely trying to restore it along its original lines with the aid of some contemporary plans and descriptions. Philip II, who was very fond of this estate, ornamented the corners of the parterre with statues, and Philip IV often went there to pass a pleasant hour. This was the scene of a well-known incident in English history when Charles, Prince of Wales, had come to Madrid to woo Philip's sister, the Infanta Maria.

Howell describes what happened in a letter he wrote from Madrid at this time:

"Not long since the Prince, understanding that the *Infanta* was used to go some mornings to the *Casa de Campo*, a summer-house the King hath on other side of the river, to gather May-dew, he did rise betimes and went thither taking your brother with him. They were let into the house and into the garden; but the *Infanta* was in the orchard, there being a high partition-wall between, and the door doubly bolted, the Prince got on top of the wall and sprung down a great height and so made toward her. But she spying him the first of all gave a shriek and ran back. The old Marquis that was then her guardian came towards the Prince and fell on his knees, conjuring his Highness to retire, in regard that he hazarded his head if he admitted any to her company. So the door was opened and he came out under that wall over which he had got in."

The Renaissance in some of its later and more magnificent phases is to be seen in the park of *La Granja*, seventy miles north of Madrid. This pleasaunce is often depreciated as being merely a poor copy of Versailles, an unjust criticism because it is developed chiefly along individual lines and its natural setting is far more wild and beautiful. Instead of the sophisticated and rather monotonous country dominated by the royal palace at Versailles and only made interesting by an immense expenditure of money and labor, the site of *La Granja* near San Ildefonso

is a rocky hillside embedded in a forest, overlooking the picturesque medieval city of Segovia in one direction and, in another, facing the mountains of the Guadarrama range, one of whose loftiest peaks rises cone-shaped at the ends of several vistas in the gardens. Its height, four thousand feet above the sea, makes this estate particularly cool in hot weather. It was formerly the favorite summer residence of the royal family.

In 1719, Philip V, the first of the Bourbon Kings of Spain, tried to forget his homesickness for France by building a pink stucco and grayish marble palace here, and by laying out the extensive grounds to recall those that he had known in his native land. Fortunately the French landscape architects he employed adopted far less formal plans than those that had been executed for his grandfather Louis XIV by Le Nôtre at Marly and Versailles, and the general effect, if less awe-inspiring, gains in charm. Near the palace is a parterre of flowers, but elsewhere the planting consists almost entirely of trees and shrubs. The large pleasure-grounds at the back of the palace contain quantities of trees shading straight and rather narrow paths, which converge in round open spaces ornamented by late Baroque statuary and fountain-basins toned down by kindly time. The most important of the waterworks, the *Cascada de la Cenador*, centres on Philip's private apartments at one end, instead of on the middle of the palace, and the other axes play no particularly logical part in the plan. At the



*Moreno*

THE FOUNTAIN OF NEPTUNE AT LA GRANJA

end of one of the vistas is a reservoir modestly named "The Ocean," and of course there is a labyrinth without which no Spanish garden would be complete.

The celebrated fountains play only upon rare occasions, but George Ticknor in 1818 describes a performance given for his especial benefit:

"It was a delicious evening, one worthy of the Bay of Naples, and the sun was fast setting behind the mountain, to the westward of us. The village was all assembled in the gardens to see the fête, and added not a little to the picturesque effect, by giving life and movement to the scene. The first exhibition was of sixteen fountains, in a line ascending the hill, and composed of several hundred *jets d'eau*, so arranged as to make one *coup d'œil* of singular beauty and variety. The setting sun fell upon the whole series, and each had its little rainbow dancing on the white spray it threw up, while the foliage of the trees amidst which it was seen, and which sometimes opened and sometimes closed the view, made it seem the work of enchantment. I thought of the gardens of Armida, and the celestial fountain, which Southey in his "Kehama" has formed of the blended and conflicting elements, but for once the reality exceeded the efforts of imagination. I could not be weary with looking at it; but at last my conductor took me by the elbow, and I went to see the Fountain of Diana, which is imitated from Versailles, and the most poetical thought I have ever seen in this kind of orna-

ment; but the imitation is finer than the original, the Baths of Diana, which is I suppose the most magnificent single fountain in the world;... but there was nothing so struck and delighted me as this first *coup d'œil*, compared with which all there is at Versailles is a mere awkward combined plaything."

# CHAPTER VI

## SOME SMALLER GARDENS AND PATIOS

"A PATIO!" wrote Edmondo de Amicis. "How describe a patio? It is not a courtyard, it is not a garden, it is not a room: but it is something between all three. Separating the patio from the street there is a vestibule. Around the four walls of the patio stand columns that support on the height of the first floor a sort of closed gallery with large windows; above the gallery extends an awning that shades the courtyard. The vestibule is paved with marble; the doorway flanked by columns surmounted by carving is fended by a wrought-iron gate of no particular design. In the rear of the patio centring on the doorway rises a statue; in the middle a fountain; scattered about are benches, work-tables, beds of plants and vases of flowers. Entering another doorway there is another patio with walls covered with ivy and a circle of niches framing little statues, busts, and urns. Facing me is a third door: a patio with walls covered with mosaics, a palm in the middle and around it a mass of flowers. To a fourth door: still another patio, another vestibule; and after this a second patio in which there are other statues, other columns, other fountains. And all these courtyards and gardens are clean and shining so that you can pass your hand over the walls or the

ground without soiling it a particle; all fresh, fragrant, and lighted just dimly enough to increase its beauty and mysteriousness."

It is easy to guess that this rhapsody is selected from a description of Cordova. Nowhere else can a stranger enter so easily into the hearts of people's homes. Through the doorway of almost every house on the old and narrow streets I had glimpses of alluring little interiors gay with marble floors, fountains, and flowers, innumerable variations of the same theme. Frequently *tertulias* are given here, and no more congenial spot is imaginable for listening to music and conversation on a summer's evening. Where there are several patios those at the rear of the house are usually larger and contain more flower-beds than the one near the entrance, where sometimes all the plants are in flower-pots, and if there are trees or shrubs they come up through holes in the pavement. These potted plants form an important part of the decorative scheme, not only in courtyards and gardens, but on parapets, walls, the edges of steps and fountains, as well as beneath the windows of the house. The pots themselves are well designed and made in a variety of colors. Sometimes the staircase connecting the upper and lower story is concealed, but where it is in the open, as in many of the Majorcan courts, the effect is good. The pavement is of stone flagging, tiles, or pebbles laid in interesting patterns. Much attention is given to all these details, and each patio is

a distinct expression of the owner's individuality. There is usually some form of colonnade or arcade around the court, and either it supports the second story or there is superimposed another colonnade serving as an airy loggia.

The only garden of any size that I was advised to look up in Cordova is at the *Casa de los Rejas de Don Gomes*, belonging to the distinguished Viano family, who are kind enough to allow it to be visited when they are not in residence. There are a succession of patios large and small, sunny and shady, ending in a good-sized garden with the house on one side and on the other three high whitewashed walls. One of these courts was planted entirely with box; another had a coronet made of cypresses to shade and accent the centre. The white wall of the house itself was very decorative with the trimmings painted an intense cobalt blue, while fragrant heliotrope covered with flowers and trained like a vine climbed up to the eaves.

The last of these patios is plenty large enough to be called a garden, though its massive walls and the intimate character of the treatment give it the appearance of an outdoor living-room. This enclosure is divided by the two main paths into quarters, each of which is similarly subdivided by narrower paths into four large beds. There is a fountain in the centre, with benches around it. Oleanders accent the middle of two of the subdivisions; in the other two they have been omitted

with typical disregard for perfect symmetry. Color is not lacking, for I found many flowers brightening the parterre even in February. Standard roses as well as oleanders diversify the planting, and the ground is covered with violets, stock, and a variety of other flowers in full bloom. Oranges and lemons are trained to grow almost flat on the wall. On the side above a neighboring street the wall is pierced by a series of wide openings like French windows which can be barred by substantial wooden shutters. These, however, were unclosed when I visited the garden, and the effect of the openings, which let in air and sunlight besides increasing the apparent size of the garden, was charming. At the end of one of the main paths a *glorieta*, or arbor, of cypresses furnished a place to sit under cover. The style of this garden is said to be Moorish, but except for the open runnels for water it did not impress me as belonging to any especial period. The plan and the architectural features are not unusual and seem simply the natural and unaffected expression of a fondness for living among flowers.

While in Cordova, the *Patio de los Naranjos*, the old Court of the Ablutions connected with the Great Mosque now turned into the cathedral, must not be forgotten. I have described it in a previous chapter. In the *Casa Provincial de Expósitos* there is another garden said to be interesting. Among the larger patios that of the *hospicio* or poor-house, a former convent, has a good fountain and florid decoration in the baroque style,

and the Jesuit convent contains still more exuberant ornamentation in this, now so popular, fashion. Outside the city it might be worth while to visit the *Quinta de Arrizafa*, which has some interesting features and can be combined with a visit to the *Ermitas de Valparaiso*, though only men are allowed to enter this monastery. Each of the hermits has his own little house and garden.

Moorish influence, however, always appears most distinctly in those parts of Andalusia where the Moors stayed longest, though its manifestations are difficult to define and may be simply a question of scale or proportion. Moorish workmen were employed long after the Reconquest, and their Christian masters left them free to carry out their ideas along traditional lines with very little interference. Statuary was seldom introduced and always given a subordinate position; the irrigation system had a decorative value, and gaily colored tiles were given much prominence. At Granada there are some sixteenth-century patios built by Moorish carpenters showing their use of woodwork in ways not seen elsewhere. At the top of the columns are plinths of wood carved in shapes that suggest Indian derivation like those of the Manueline style in Portugal, but this is only my own idea, and I have not seen such a resemblance pointed out by experts. These patios, however, are not planted with trees or flowers and are more curious than interesting from the standpoint of a garden-maker.



*Linares*

PATIO, LOS VENERABILES, SEVILLE

Unless expecting to make a long stay at Granada, one would find it more profitable to devote the time to the courts of the *Alhambra* and the terraces of the *Generalife*.

In the sixteenth century some beautiful patios were built and enriched with exquisite carving that would defy imitation at the present date. Good examples of this style are to be found in the gorgeous Infantado Palace at Guadalajara finished in 1570, where fantastic elaboration seems to have reached its culmination and stonework is carved to look like lace; at Salamanca, in the *Casa de las Conchas*, the *Colegio de los Irlandeses*, and the *Escueles Minores;* at Valladolid, in the *Colegio de San Gregorio*, and at Burgos, where the *Casa de Miranda*,

though tumbling to pieces, still retains much of its unique beauty even in its present miserable and deserted condition. The palace of *Juan de Orellana* in the Province of Caceres is simpler and more suggestive of the Italian Renaissance, and, though less well known, seems to me especially charming. There is a good photograph of it showing the finely proportioned balustrades ornamented by chubby cupids supporting escutcheons, in Mr. Winsor Soule's "Spanish Farm-Houses and Minor Public Buildings." In this book, in "Picturesque Spain," by Kurt Hielscher, and in "Spanish Details," by W. L. Bottomley, several good patios are illustrated, demonstrating phases of extreme simplicity as well as those of great elaboration. Few of these, however, contain planting of any description.

The largest number of patios where flowers play an important part are, it seems to me, in Seville. Many are open to the public; to arrange to visit others it may be necessary to obtain permission from the owners, who are remarkably courteous to strangers. Some of the courtyards of the University, built by Herrera, are worth seeing as good examples of rather formal treatment. Another pleasant enclosure, readily accessible, is at *Los Venerabiles*, an asylum for aged priests. The circular sunken fountain with steps leading down to the bottom is the most interesting feature, but the casual way the trees crop irregularly through the pavement is characteristic of Andalusian spontaneity and might often be imi-

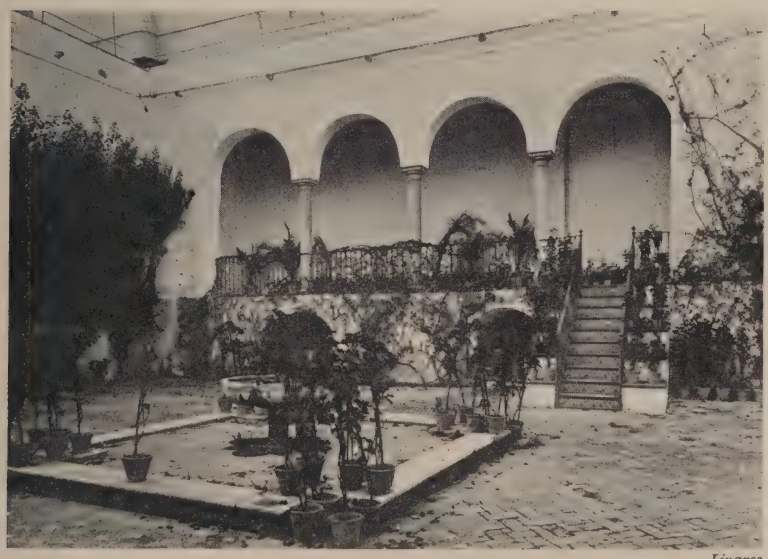


PATIO, MUSEO PROVINCIAL, PAINTED BY A. GROSSO

tated to advantage in more northern gardens. The largest patio of the *Museo Provincial*, formerly the *Convento de la Merced* (which contains an interesting collection of old *azulejos*, or polychrome tiles, not to be overlooked), is charmingly laid out with sunken flower-beds, trees, and shrubs that soften the effect of the walls and columns. Don Alfredo Grosso has chosen it as the subject of one of his most charming pictures.

Among the gardens nearest the *Alcazar* are several delightful enclosures beginning with the *Patio de Maria*

*de Padilla*. One of these, not filled with green like the rest, struck me as particularly pleasing. Neither the steps built to afford a sure footing for flower-pots, descending from the house, nor the doorway leading to the outer pleasure-grounds, line up with any particular point, although the pretty little fountain centres on the path running from end to end of this series of patios. The differences of level, the soft-colored pavement, and above all, the apertures through the wall, are details that add much to the mellow charm of this very simple open-air living-room. Nothing brings out more sharply the contrast between light and shade than a window through a wall, framing a verdant living picture.



*Linares*

A PATIO, GARDENS OF THE ALCAZAR, SEVILLE

Several of the private palaces have gardens, and all enclose one or more patios. One of unusual magnificence is the *Casa de Pilatos* owned by the Duque de Medinaceli. It was begun in the sixteenth century by one



A FOUNTAIN IN A PATIO, THE ALCAZAR

of the de Ribera family, with the aid of a Moorish architect or workmen, and gradually finished by his descendants. One of these was the Marqués de Tarifa, who was so enterprising as to go to Jerusalem and was reported to have chosen the house of Pilate as the model for his new palace, which thus derived its name. A later owner, the Duque de Alcalá, received many distin-

guished friends there, including the elder of the famous architects named Herrera and the immortal Cervantes. It has a large courtyard with an elaborate arcade and a well-designed pebble pavement centring on a handsome



*Mas*

PATIO, SEMINARIO, SANTIAGO

fountain. The dadoes around the walls of the court and on the staircase exhibit a varied collection of old polychrome tiles. Beyond this patio is a large garden, on two sides adjoining the house, and on the other two enclosed by walls, ornamented by bas-reliefs brought chiefly from

Italy. Then there are fountains and statuary among the trees and flowers.

Connected with other apartments in this palace and screened from outside by white walls twenty feet high is a second enclosure. It has been charmingly remodelled by its present owner, and each subdivision illustrates typical methods of applying faïence. An adjacent window is covered by an exceptionally good wrought-iron grille. Here we see a Sevillan back yard at its best.

Delightful are the gardens of the *Palacio de las Dueñas* belonging to the Duque de Alba; they are easily accessible and well worth visiting. An old writer speaks of seeing there eleven patios, nine fountains, and a hundred marble columns. In the Spanish sense a patio may be an enclosure outside as well as inside the house, and on this basis nine or ten of them can be counted now. The oldest part of the palace was built in the Moorish style by the Pinedas family, and was sold in 1484 when one of them was held a prisoner at Granada and money had to be raised to ransom him from the Moors. The general effect of the larger of the courtyards inside the palace is decidedly Moorish, although the parapet above the colonnade is Gothic and some of the other details show the influence of the Renaissance. It is nobly proportioned and shaded by tall palms planted in flower-beds which centre around a fountain with a tiled coping and a stone basin standing on a pedestal. Each of the outside enclosures is laid out differently and has certain features that are very at-

tractive and could be reproduced easily. Near the building, for instance, is a little terrace not more than eight or ten feet square shaded by a pergola and furnished with a stone table and benches — a perfect place for afternoon tea. Beyond is one of the larger gardens. In its centre are four benches and a fountain, all covered with tiles of pleasing color. The planting is good, and there is an unusual number of flowers. Nothing could be simpler than the oblong plan, divided by paths into quarters, while the ornamentation is not too pronounced to unfit it for connection with a modified style of Spanish architecture outside the Iberian Peninsula. The remaining sections of the grounds are also in excellent taste.

In several monasteries are courtyards, nominally cloisters, that have a distinctly secular appearance. Among



*Mas*

PATIO AT THE CARTUJA, VALLDEMOSA

these is the eighteenth-century patio near the apartment of George Sand in the *Cartuja* at Valldemosa. This delightful little quadrangle contains four large square beds and a central fountain. The beds are edged with box and planted with orange-trees at the corners and a cypress in the middle. All the angles have been replaced by curves giving a suave effect that is very pleasing.

# CHAPTER VII

## EIGHTEENTH-CENTURY DEVELOPMENTS

When Elizabeth, Lady Holland, visited Spain early in the nineteenth century she was delighted to find that many old-fashioned gardens were still maintained there. In England at that time "Capability" Brown and his disciples were preaching a new gospel based on the theory that Nature abhorred a straight line. This involved the abolition of all visible boundaries outside a house in the country. Old mulberry-colored walls, lichen-covered stone-work, and box-edged parterres were ruthlessly wiped out to make way for rural simplicity. In France the Romanticists advocated similar measures, but were perhaps less successful in getting them carried out there. So it is surprising that Lady Holland, after describing her pleasure in seeing the grounds of the *Alcazar* in Seville, should have been sufficiently enlightened to add the following reflections, "The English taste for simplicity and nature, which places a house in the midst of a grazing field where the sheep din *ba ba* all day long, has by offending me so much perhaps driven me into the opposite extreme, and made me prefer to the *nature* of a grass field and a round clump the *built* gardens of two centuries back."

Formerly writers describing the beauties of Spain dwelt upon the marvels of the *Alhambra* and the magnificence of the great Gothic cathedrals and churches, but usually dismissed the Renaissance structures with a few words of faint praise or adverse criticism and avoided all mention of domestic architecture with the possible exception of a few palatial residences. The pleasant substantial country-seats and the smaller town-houses corresponding to the Georgian mansions in England have received almost no attention; and yet it is these comfortable dwellings of moderate size, and the gardens going with them, showing no evidence of high-flown aspirations, that most nearly meet our modern requirements. Dignity is combined with simplicity and cheery spontaneity.

On a hillside, three or four miles north of Barcelona at Horta, is an estate known as *El Laberinto* where there are some beautiful unaltered eighteenth-century pleasure-grounds. Permission to visit this property was kindly given me by the Marquesa de Alfarrás, whose husband's ancestors developed it over a hundred and twenty-five years ago. An avenue leads from the high-road to the stucco house painted in imitation of pinkish gray marble and large enough to be called a palace. The coloring tones in well with the purple shadows on the high hills in the background.

At one end of the house is a small sunken formal garden, laid out with box-edged flower-beds accented by



Mas

THE FLOWER GARDEN AT EL LABERINTO

evergreens clipped into various simple shapes. In the centre is an unpretentious fountain. The double staircase, ornamented by busts and urns leading up to a terrace in front of the house is the only conspicuous architectural feature.

Adjoining this parterre is a larger walled enclosure that seems to be a combination of nursery and picking-garden. It gives a good idea of the flowers that bloom so freely in this locality in winter-time. A number of camellias were covered with blossoms when I was there early in February.

At the opposite end of the house a shady path winds down to a valley where there is a romantic-looking grove. Although the trees are spaced irregularly, they are intersected by narrow flagged walks that divide the ground into squares. Wild flowers grow on the bank above, and altogether it is a delightful spot that might have been especially intended to make nightingales feel at home.

The mass of the pleasure-grounds cover the hillside rising steeply behind the house and stretch far away, without definite boundaries, until they become merged in woodlands that are allowed to grow wild. Before describing them in more detail, I should like to try to give some idea of what chiefly constitutes the striking beauty of these grounds. Perhaps their attraction lies mostly in the long vistas framed by high walls of clipped evergreens backed by thickets of tall freely growing trees, in the



*Mas*

ENTRANCE TO GARDENS, EL LABERINTO

many pools of clear water and in the lovely prospects over land and sea; but it is all veiled by a strange atmosphere of mystery and solitude. There are no flowers except those that have sprung up of their own accord under the trees. The contour of the hillside has not been destroyed by breaking it up into conspicuous terraces, and although here are levelled spaces and architectural features they are concealed or fitted harmoniously into a scheme that has left the native loveliness of the wooded slope untouched. And yet obviously this is not a wilderness, for straight paths on an easy incline lead to the chief vantage-points and there are comfortable seats and shelters provided for visitors, giving the impression of a carefully considered plan.



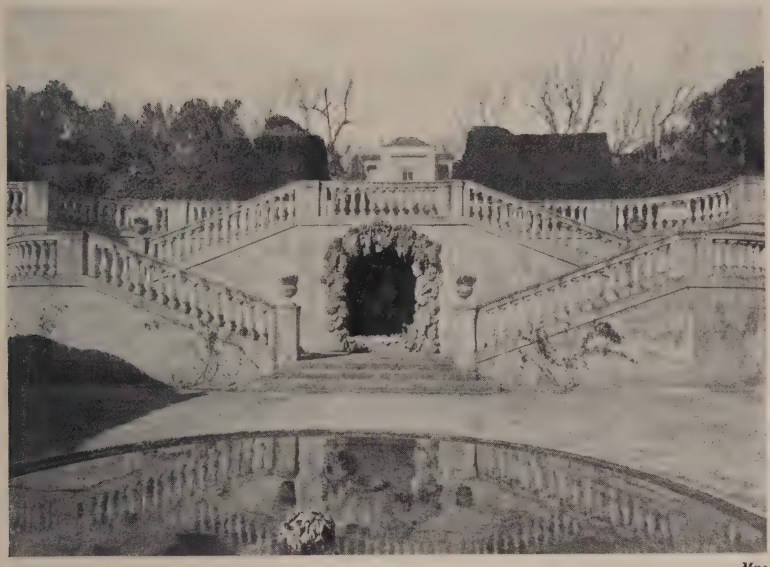
*Mas*

A POOL AT EL LABERINTO



*Mas*

THE LABYRINTH AT EL LABERINTO



*Mas*

STAIRWAY, EL LABERINTO

At the entrance, which is not on the centre of the house, is a semicircle formed by a tall hedge strengthened by stone posts, with paths running in different directions. It is pleasant to stroll first up the green alley ascending towards a small temple. On the way there incidental benches or pieces of sculpture against a background of green add interesting notes without pretending to be of any especial importance.

Just below the terrace, supporting at one end the temple previously mentioned and a similar one at the opposite end, lies a square of level ground covered by a real labyrinth, with cypress hedges so high that it is impossible for a person to see over their tops. Without help a stranger finds it very difficult to wend his way



*Mas*

THE PAVILION AND RESERVOIR, EL LABERINTO

to the centre of the maze, where there is a statue in a pool surrounded by evergreen walls and archways. In many Spanish gardens, as well as labyrinths, it is the custom to conceal the centre of the garden and to enshrine there a fountain or a choice piece of sculpture.

From the terrace paved with squares of pinkish terra-cotta and ornamented by the temples and niches framing bas-reliefs, steps ascend to a still higher level. Here stands a substantial summer-house of pink stucco interesting from an architectural standpoint and very inviting-looking to a visitor, but unfortunately closed to me. This pavilion is reflected in the smooth surface of a reservoir sixty-six feet square that is built behind it directly under its windows. Still higher up is a grotto where a

stream of water flows from the side of a cliff to fill the reservoir and feed the various pools and fountains below.

It would be wearisome to have all the other features described in detail. On the way down there is a platform designed to afford a pleasant place to see an especially lovely view of the Mediterranean. Below it is a little room with a lifelike image of a man in the costume of a hunter seated there, which gave me a start when I came upon it unexpectedly. And there are many other interesting features which must be seen to be appreciated. On the pavilion is a Latin motto that well sums up the whole scheme — *Artis naturæque concordia pulchra* — a lovely harmony of art and nature.



TERRACE, EL LABERINTO



*Mas*

THE GARDEN AT CASA GOMEZ

Between Horta and Barcelona on an estate known as the *Casa Gomez*, there is an old garden behind the house with a box-edged parterre laid out in a very good design. On the terrace above is a group of seats with Baroque ornamentation. A little farther away is a circle of extremely aged cypresses enclosing some seats. Another perhaps earlier garden in Horta is *Torre Glories*. The large parterre is diversified by dense hedges and tall clipped evergreens. There is a terrace above with an archway, columns, and other accessories. Probably some of the attractive country-seats in the neighboring suburbs still retain their gardens, but many, like the particularly charming one shown in the frontispiece of this book, are no longer in existence.



*Mas*

THE GARDEN AT TORRE GLORIES

One of the finest residences in Madrid is the *Palacio de Liria* inherited among many other estates by the Duque de Alba. It was built by one of his ancestors who had English blood and affiliations, which may be the reason that it is not unlike a Georgian mansion in England. Between the palace and the street the grounds are laid out like a small park, but back of the building are a series of formal gardens that are sufficiently dignified and spacious to be in keeping with the palace and are interesting in design. Under the windows is a large *parterre de broderie* traced in dwarf boxwood, surrounded on three sides by very high sloping banks covered with masses of purple iris. On the ground above is a pergola opposite the building, and on one side a pleasaunce laid out with flower-beds ornamented by statuary and enclosed by evergreen hedges. Some improvements have been made by Monsieur Forestier, but they have not been out of keeping with the rest. Few houses in the midst of a large city have such a pleasant environment.

Although the climate of Madrid is distinctly unfavorable to horticulture and it is a proverbial saying that Castile furnishes no flowers, there are a number of interesting old gardens within easy range of the capital. Don Javier de Winthuysen has described those of Abadia, Piedrafita, Cadalso, and Los Vidrios. Another very near Madrid is at Moncloa, in the valley of the Manzanares, on terraces below a charming little palace in the style of the French Empire. Lady Holland speaks of some



RESERVOIR, QUINTA CAMEROSA, OCA

gardens belonging to her friend the Duchess of Osuna at a villa called the *Alameda*, but I do not know whether their original character has been preserved. Several others are worth exploring.

Northeast of Madrid in the Province of Guadalajara at Brihuega, a pleasaunce was connected with an old royal woollen factory. Fortunately it has fallen into the hands of the Cabanas family who keep the arcades of cypress well clipped and fill the beds with flowers.

In the Province of Oviedo there lived formerly a number of architects with very original ideas. One of these independent souls must have inspired the delightful pleasure-grounds at *Oca*. The curious stone boat with a statue at its prow in the sheet of water may have been inspired by reminiscences of Italy, but the place has a romantic

atmosphere distinctly its own. Possibly the gardens may have been laid out earlier than the eighteenth century. In fact I know very little about them except that they contain many interesting architectural details and taken as a whole are altogether charming.

Lovers of the eighteenth century must not fail to visit the *Florera*, or "garden with pavilions," in a remote part of the extensive *Jardin del Principe* at Aranjuez, stretching from the palace to the grounds of the *Casa del Labrador*. An avenue, marked by dignified gate-posts at the entrance, near the formal parterre beside the palace, not far from the beginning of the *Calle della Reina*, leads to the *Florera*. Halfway down the stately avenue is a large circle of trees, with benches to rest upon and handsome carved stone vases on very high pedestals. The cheerful little garden thus approached was laid out by Charles IV and an Irish architect in what is pronounced the English style, but there is an *insouciance* and spontaneity about it that is more suggestive of Irish extraction. Four little garden-houses with lattice-work over the walls and copper roofs stand crossways at the corners, while on the centre at the back is a much larger pavilion. Arches covered with roses run all around the outside border. Standard roses and large boxwood shrubs form the chief accents in the flower-beds which cluster around a central fountain. Back of the pavilion is a large stone platform with a view of the Tagus and of various quaint little constructions on its winding banks, some perhaps intended

for fishing-lodges. This garden has an especially gay and homelike atmosphere and looks as though it might have been planted to please little princes and princesses who wished to have some flower-beds small enough to cultivate enjoyably with their own hands.

Charles IV seems to have had a fondness, as did Marie Antoinette at about the same time, for small houses and gardens. As Prince of the Asturias he built the little *Casita del Principe*, sometimes called the *Casita de Abajo*, below the monastery at the Escorial. The grounds as well as the house were probably designed by Juan de Villanueva. Later Charles erected another of these so-called cottages north of El Pardo. Above the Escorial is the *Casa del Infante* or *Casa de Arriba*, built for the Infante Gabriel, which includes an especially pretty garden.

A medieval Arabian writer, in describing the beauties of Cordova, mentioned that the inhabitants used to walk in the public gardens on the banks of the Guadalquivir to enjoy the fresh air. This custom has been prevalent ever since then, and almost every town has its public promenade or *alameda* often charmingly laid out as a formal garden. When Lord and Lady Holland were travelling through Spain early in the nineteenth century, they, too, followed this fashion in all the principal towns that they visited there. At Xerez she writes in her journal: "After dinner went to the Alameda. Women very pretty; more men in *capas* and *monteras* than at



JARDINES DE LAS DELICIAS, SEVILLE



JARDIN DE MONFORTE, PAINTED BY S. RUSIÑOL

Cadiz. The promenade always ends at *Angelus*, which is sung at sunset; it always produces a pretty effect when in full walk, the sudden pause and a momentary devotion. Time is given for an *Ave* and a *Pater.*" At Seville a romantic *alameda* near the *Parque de Maria Luisa*, called the *Paseo de las Delicias*, remains unaltered since the time when Lady Holland and her friends strolled up and down there to see the *beau monde*. Near by, are the *Jardines de las Delicias*. In a circle here, at the intersection of two of the shady alleys, the fountains, statuary, and benches of gray stone, with all the sharp corners softened by age, overshadowed by magnificent trees, create an ideal atmosphere for leisurely recreation.

The plan of the *Alameda* at Ronda is especially good with its parterres ornamented by flowers and fountains. It is on a height commanding a fine view of the old town, the mountains, and the plain far below. At Valencia, where the climate is especially favorable to horticulture, a public pleasure-ground called the *Glorieta* has been noted for over a century. Here also is a beautiful Monforte garden dubbed by Rusiñol the *Jardin Neo-Classico*, where he has found material for many of his pictures.

# CHAPTER VIII

## MODERN GARDENS

The past is so omnipresent that it is difficult for outsiders to believe that anything new and beautiful is being designed in Spain to-day. There are, however, flourishing groups of artists and architects in different parts of the country who are creating not only pictures and statuary, but houses and gardens full of beauty and individuality. Any one who wishes to see this individuality carried to fantastic extremes should visit the *Parque Guëll*, where the architect's imagination has been allowed to run riot throughout the grounds and the result is as weird as the wildest of dreams.

A beautiful garden laid out along traditional lines and yet very original in design has been recently constructed by the Conde de Guëll at Pedralbes, a country town outside Barcelona beyond Sarría. The many green hedges enclosing the whole plot, marking the subdivisions and forming niches to enshrine the statuary, make the general effect of the planting particularly attractive in winter. Inside the house is a wonderful collection of the painted wooden statuary brought to such perfection by Montañes and Herrera in the sixteenth century.

It would be impossible to begin to describe all the delightful gardens near Barcelona, as it includes more

extensive suburbs than any other city in Spain, and almost every house has a fountain, and a pretty parterre of flowers, often showing taste and originality in its arrangement. Numbers of good examples are at Sarría. Monsieur J. C. N. Forestier, the distinguished French



A GLORIETA, PAINTED BY S. RUSIÑOL

landscape architect, is responsible for the public pleasure-grounds at Miramar, on Montjuich, a high hill affording a wonderful panorama of part of the surrounding country and of the sea, with the Island of Majorca sometimes visible on the horizon. He has also laid out some smaller gardens including a parterre beneath a majestic date-palm at the pleasant *Quinta Eugenia*, in the suburb of Montaner.

Every one who has been to Toledo will remember the charming little *Casa del Greco* on the outskirts of the Jewish quarter, overlooking the Tagus. In the fourteenth century this was the spacious home of Samuel Levi, a rich Jew who was for many years on friendly terms with Pedro the Cruel, until he suddenly incurred his enmity and was put to death for refusing to give up secret hoards of gold and silver, probably hidden in the vaults still visible under his dwelling at the lower entrance. Many years later a mysterious Marqués de Villena lived here and was supposed to practice alchemy and sorcery



GARDEN OF THE CONDE DE GUËLL, BY S. RUSIÑOL



*Moreno*

THE UPPER GARDEN AT THE CASA DEL GRECO

in the subterranean vaults. The house gradually tumbled to pieces, but towards the end of the sixteenth century the remaining portion was occupied by Dominico Theotocopulo, the distinguished Greek painter,



GARDEN, CASA DEL GRECO, TOLEDO

better known as *El Greco*, and he died there in 1614. His paintings depicted the spiritual characteristics of Spaniards as Velasquez did their outward appearance and Goya their manners and customs. In the church of *Santo Tomé*, close by his house, is El Greco's masterpiece, the Burial of the Count of Orgaz.

Within recent years, when the building was threatened

with complete destruction, the Marqués de la Vega Inclán bought it and successfully restored it to look as much as possible as it did in the time when El Greco lived there. The patio suggests the *Casa Chapaz* and other houses built by Moorish workmen in Granada after the Christians had gained control there. The roughly hewn wooden beams supporting the gallery and its wooden balustrade give a pleasant effect that could be readily adapted to the requirements of a house in America. The main garden is on the upper terrace. Small and intimate, it is furnished in a way that makes it very homelike. At one side is a covered balcony raised four or five feet above the level of the ground, which is a protected place to survey the garden and the barren hills in the background. The fountain-basins have brick copings and the benches are made of similar material.

On the hills seen in the distance from El Greco's garden are two or three *quintas* with small but attractive terraces furnished with benches, fountains, pergolas, and quantities of flowers. I was surprised to find them still pretty and with a good deal of bloom, in the worst part of the winter with the snow barely off the ground. Just visible on the horizon is an old castle which has been magnificently restored by its present owners. They are also transforming into extensive pleasure-grounds the barren hilltop that it dominates.

Clinging to the edge of the wild and rocky gorge at Ronda, with the river tumbling in cascades far below, is

a charming modern garden. It takes its name, the garden of the *Casa del Rey Moro*, from the fact that it occupies the site of an old Moorish palace of which scarcely a trace remains. The present owner is the Duquesa de Parcent, and she employed Monsieur Forestier to lay out the narrow piece of ground between the *Calle Marqués de Paradas* and the ravine. It is divided into three terraces with a fourth, very small, placed on a ledge of the cliff below. On the topmost terrace are some benches, and a fountain-basin is sunk in the brick-and-tile pavement from which the water is carried through open channels to the lowest level, where there is a pool against the wall between a double stairway. There is also on this level a simple but very attractive well-head with an unusual arch above it. Pergolas attached to one of the outer walls are constructed of ancient white marble columns supporting wooden trellis-work boldly painted black. The beds are edged with box and the two largest ones are chiefly devoted to roses. Cypresses furnish a dark note and oranges and mimosa furnish spots of color. In the background are various kinds of pittosporum with their beautiful glossy foliage.

The terraced gardens of Don José Rodriguez Acosta at Granada are also on the edge of a cliff and are held in place by massive retaining walls. As the gardens are intended to serve partly for an outdoor museum containing specimens of classic Greek and Roman sculpture, the architectural setting is rather more Italian than Spanish.

The very high walls, however, are unlike any I have seen in Italy. Through their wide-arched openings are beautiful views of the mountains and of the wide-spreading *vega*. No more perfect setting could be imagined for marble statuary than this enclosure with feathery cypresses masking the wall, and at one end a semicircular colonnade, all reflected in the mirror-like surface of the large pool sunk in the stone pavement.

Seville is almost, if not quite, as progressive as Barcelona and an equally good place to study recent artistic developments. Near the bank of the Guadalquivir and the *Paseo de las Delicias* is a park planted long ago and given to the city by the Duke de Montpensier and now named the *Parque de Maria Luisa*. In the centre a small lake with curved banks, and midway a little island harboring a pseudo-Oriental pavilion, where a royal engagement once took place, remain untouched, partly on account of their associations. The rest of the grounds, however, have been much altered according to plans designed by Monsieur Forestier, but he has been careful to preserve as many as possible of the fine old trees. A large section has been set aside for the prospective Hispanic-American Exposition and there are several gardens in an adaptation of the Moorish style that with many variations has become typical of modern Seville. There are numerous statues, beside tanks, fountains, and benches more or less covered with polychrome tiles. Many of them come from the neighboring factories at

Triana, and they will be improved when their newness wears off and their coloring becomes less gaudy. The form of the architectural features is often better than their coloring, as seen, for example, in the star-shaped fountain-basins, sunk below tiled pavements, and some of the simpler benches. In places the planting has also a Moorish character. The vistas formed by double arcades of cypresses or rows of palms, the pools covered with water-lilies, the groves laden with oranges and lemons, not to mention the quantities of fragrant flowers and the masses of roses and camellias, all are suggestive of the Orient.

The Murillo Gardens, beginning outside the grounds



*Linares*

PARQUE DE MARIA LUISA, SEVILLE

of the *Alcazar* and continuing as far as the cavalry barracks on the *Paseo de Catalina*, were laid out by Don Juan Talavera, who has translated the Moorish style into modern terms in many different forms. Sometimes a fountain and a group of benches are faced with tiles that stand out too vividly, but others are more soberly constructed of brick. There are pergolas covered with roses, alleys lined with cypresses, and beds filled with flowers or shaded by luxuriant palms that are very attractive. Numerous plants here, as in all Spanish gardens, are grown in pots both large and small, glazed in different colors or plain terra-cotta.

Modern Spanish gardens are essentially idiomatic. They are almost invariably in harmony with local conditions and expressive of the owner's individual preferences, and this gives them the charm of a free and complete gesture, unlike the timid, halting, self-conscious impression produced by any form of art that is merely an attempt to copy literally past achievements. Overexuberance may seem occasionally to be the result of this spontaneity and fearlessness, but this is a far less unhealthy symptom than the tendency prevalent in some other countries to seek inspiration only in the past and to regard everything new with suspicion. The Spanish enjoy experimenting with fresh ideas and are never hampered by their respect for tradition.



*Lunares*

MURILLO GARDENS, SEVILLE

# CHAPTER IX

## THE PORTUGUESE PLEASAUNCE

Before going to Portugal, the little republic west of Spain seemed very remote and was chiefly associated in my mind with earthquakes and revolution. It seemed to be still, as Lord Byron called it in "Childe Harold" early in the nineteenth century, a "purple land where law secures not life." But during my visit, no evidence of political excitement was apparent there, while its romantic history, characteristic architecture, and exquisitely beautiful scenery were a revelation. The Moorish occupation, lasting for centuries, and intercourse with distant India, Brazil, and Morocco, once forming part of the Portuguese Empire, have left their traces, without exercising a too obvious influence. Fortunately, little countries, like small people, often make up in charm and individuality for what they lack in size.

Portugal primarily impressed me by its wealth of color. The vegetation, which is the most luxuriant and varied in Europe, is dominated by a large number of flowering, broad-leaved evergreens, like magnolias, camellias, and oleanders, so the gardens are gay throughout the mild winter months. The sky is oftener blue than that of Italy and the sunshine more brilliant. Near Lisbon the climate is never very warm nor very cold, but in the early spring everything is at its best.

Perhaps the polychrome decoration applied so frequently to the architecture is a more or less unconscious reflection of the vivid landscape. Some of the houses have their plastered walls tinted soft shades of blue, green, pink, or buff; others are completely covered with tiles of geometrical or naturalistic designs, often original and charming. A love and understanding of the use of color seems almost universal, and is conspicuous, not only in the dwellings of both rich and poor, but in the architectural features of the many gardens. Designers of houses and gardens will be surprised to find in many parts of Portugal quantities of unknown material with a quality that cannot fail to fire their imaginations and provide inspiration for their work.

Most of the morning, after my arrival before sunrise in Lisbon, I spent in trying to get over the effect of the journey there from Seville. Incidentally, let me explain that Portugal can be easily reached by steamboat lines from North and South America and from various parts of Europe, or by *train de luxe* from either Paris or Madrid, but to attempt to go there directly from Seville is a hideous mistake. However, in the afternoon, although the Mid-Lent Carnival crowded the streets with revellers dressed in fantastic costumes, I started out on a garden-hunt. My first objective was the country-seat of the Marquez de Fronteira at Bemfica, a small town with many outlying villas, reached by trolley from the city in about half an hour. Looking through the car-

windows I saw for the first time a succession of houses completely encased in glazed porcelain tiles, often with floral patterns, such as a climbing morning-glory vine on a white ground, very different from any manufactured in Spain. Wrought-iron gates, that intersected the high stone walls, disclosed picturesque forecourts ornamented by fountains and statuary, borders bright with flowers against backgrounds of clipped evergreens, and small palaces covered with tiles or made of colored cement. Some of these fine old residences had survived the great earthquake of 1755, when not only half the city, but part of the suburbs was destroyed.

Not long after passing the Zoölogical Gardens with attractive, formal, eighteenth-century pleasure-grounds, I alighted from the tram in front of a well-designed stone gateway dated 1726, and, turning to the left, walked up a pleasant road that passed by two or three villas protected by high walls broken by gateways and windows covered merely by iron grilles, so that the plantations were not wholly concealed. In one of them a quaint irrigating wheel, loaded down with a variety of receptacles for carrying water, was similar to those introduced by the Moors when they occupied the country in the Middle Ages.

The *Quinta de Fronteira* lies opposite *São Domingos*, a monastery on a hillside about five minutes' walk from the car-line running through Bemfica. A paved forecourt enclosed by walls and wrought-iron screens separates the

road from the dignified but unpretentious palace, begun in the seventeenth century and completed about 1712, in the style of the Portuguese Renaissance, although its architect was an Italian. During the first half of the nineteenth century this was the home of Dona Leonor d'Almeida, fourth Marqueza d'Alorna, distinguished as a writer under the name of "Alcipe." Among her friends were Madame de Staël and many other noted foreigners. The Comte de Saint-Priest, French Minister to Portugal at this time, describes her salon as the most frequented in Europe. No doubt the guests enjoyed continuing their discussions as they wandered over the pleasure-grounds. "Alcipe" was interested in flowers and wrote a much admired poem on botany as a recreation.

Upon entering the large garden, through a door in the wall at the left of the house, the beauty and the novelty of the scene that rose before my eyes almost took my breath away. It had a character all its own, and recalled nothing that I had seen in the course of my travels over Spain, Italy, or France. Every idea, whatever its source, had been freely translated into a style that was essentially Portuguese. The whole effect was delightfully gay and spontaneous, showing a knowledge of the past, but no subservience to tradition.

Nothing could be simpler than the plan of this garden, as is shown in the illustrations. A rectangular enclosure nearly two hundred and fifty feet square, below the house, is bounded by walls, balustrades, and parapets.



*Lazarus*

THE PALACE AND GARDEN, QUINTA DE FRONTEIRA



*Lazarus*

THE TERRACE AND CHAPEL, QUINTA DE FRONTEIRA

Two paths, about fifteen feet broad, emphasizing the main axes, divide this plot of ground into quarters, and each of these four sections is subdivided by paths six and a half feet wide into four lesser squares. There are accordingly sixteen sections, each forming a unit forty-five feet square, laid out with box-edged flower-beds centring on an evergreen, clipped into the shape of a chess-pawn. At the intersection of the main paths in the centre of the parterre, and also at the intersection of the subsidiary paths, are circles containing marble fountains, thus making the five accents that correspond to the five spots on dice, which the Romans first called a *quincunx*.

The planting may once have been as regular as the plan is symmetrical, but last March it had grown to appear delightfully haphazard. This is because for many years there was no attempt to keep up the grounds and the present owner is just beginning to get them into good shape. It is to be hoped that he will appreciate that slight irregularities, though they may come by chance, produce an effect of spontaneity that is more pleasing than the extreme orderliness and precision carried to such perfection in France. Formality destroys intimacy, and this garden, in spite of its size, goes straight to one's heart. Here and there was a tea rose, an oleander, or mimosa in standard form, with a head about ten feet high, standing in no particular relation to its fellows. Some beds were filled with stock of the Beauty of Nice

variety, just coming into flower; others contained masses of intense blue anemones or purple iris. An occasional group of tulips added a touch of vermilion. Whether arranged by accident or on purpose, this combination of fluffy yellow mimosa blossoms, salmon-pink roses, and oleanders with purple iris below them and an azure sky above, in contrast with the dark green evergreen accents, made a perfect color-scheme.

Unusual as are some of the architectural features, none of them are too obvious. The duplex basins and the ornaments surmounting the fountains are of a soft grayish-pink marble that is an admirable foil to the flowers. The tiles enriching the walls and parapet are the dull cobalt blue that we associate with Delft ware, though they have been manufactured for centuries in Portugal. On one side an immense tank about two hundred feet long and sixty wide, used as a duck-pond, is certainly unique. Above it a terrace, terminating with a gazebo at each end, is fifteen or sixteen feet higher than the level of the ground. Near the corners are four statues under five feet high, standing near the surface of the water. At the back of the tank are depicted the twelve chivalrous knights who went to England in 1413 to champion twelve insulted ladies of the English Court and successfully routed their opponents. These heroes of the golden age of chivalry are seen as large as life and mounted on horseback. Camoëns describes them in the sixth canto of the "Lusiads" as being welcomed by an



*Lazarus*

TERRACE AND POOL, QUINTA DE FRONTEIRA

ancestor of the Marquez de Fronteira, the great Duke of Lancaster, and says that they appeared

> With arms and uniforms on latest plan,
> With helmets, crests, devices, gems of art,
> Horses and all that color could impart.

From the terrace above the duck-pond I passed through one of the gazebos and along a raised walk, over-



*Lazarus*

A FOUNTAIN, QUINTA DE FRONTEIRA

shadowed on the left by a high retaining-wall broken by niches containing terra-cotta busts of the Portuguese kings, while on the right there is a view, unobstructed by a low parapet, of the so-called English garden. It is laid out with serpentine paths radiating from a star-shaped pool. Auricarias and other large trees must shut out



PARAPET SEATS, QUINTA DE FRONTEIRA

the sun completely in summer, making it a delightful retreat when the heat is intense. Tucked away in a corner at the farthest end is a curious little grotto decorated with very fine shell- and pebble-work, overlooking a unique fountain.

Unfortunately, there is not space to describe the various other architectural features in detail. No visitor should miss seeing the chapel, which is much older than the house, and the interesting terrace walk leading to it from the palace, with its wall elaborately decorated with pictures painted on tiles, statues, fountains, and Della Robbia-like medallions. Its pavement of pinkish and grayish marble will repay study. The large, irregularly shaped tank on an upper level, with its complement of



*Lazarus*

THE GARDEN NEAR THE MONASTERY OF SÃO DOMINGOS



THE UPPER POOL, QUINTA DE FRONTEIRA

statuary, is another sequestered spot that gave me a delightful surprise.

The Dominican Monastery, a stone's throw away from the *Quinta de Fronteira*, was built in 1399, and had to be restored after the great earthquake in the middle of the eighteenth century. In the church there, designed by B. Alvares, is a chapel built in 1600 by Bishop Francisco de Castro, where he interred the remains of his great ancestor, the fourth Viceroy of India, and erected a monument to his memory. When the monastic orders were suppressed, this building was taken over by the Government and partly used for a boys' school. Outside the empty western end is a charming eighteenth-century

garden, deserted except for one faithful caretaker. He still clips the topiary work, keeps the borders trim, and fills the beds with masses of stock and other flowers, although there is no one else to enjoy their beauty. There are several fountains and statues of smiling, gracious appearance that add a final touch reminiscent of bygone gaieties.

On the way back from Bemfica to Lisbon, it is worth while to stop to look at some of the old fountains and parterres in the Zoölogical Gardens, which are on the car-line. A road at the side of these grounds leads around a corner to the *Quinta das Laranjeiras* now belonging to the Condessa de Burnay. Formerly it was the property of the Conde de Farrobo and the scene of many festivities. An English visitor writes of going there to several gay parties early in the nineteenth century, and noticed among the guests Dom Pedro, the former Emperor of Brazil, wearing plain clothes and seeming to enjoy himself very much.

The house of plaster, painted a soft shade of salmon-pink, stands directly on the street, as was the fashion at Bemfica, where the ladies of the family liked to sit near the windows and watch the passers-by in the afternoon. At the back is a loggia on a level with the second story overlooking part of the gardens. Near the house is a large parterre with box-edged beds, each filled with a single kind of flower, such as stocks or geraniums, and some of them accented by tall evergreens clipped into



*Lazarus*

THE GARDEN AT LARANJEIRAS



*Lazarus*

THE PERGOLA IN FRONT OF THE SWIMMING-POOL, LARANJEIRAS

simple shapes. Minor accents are furnished by potted plants raised on pedestals, by curved benches set in niches beside the paths, and by fountain-basins. From the centre of the house is a vista passing beyond the wrought-iron gates through the adjoining Zoölogical Gardens. The dense woodland on each side has the appearance of being wild, and in contrast to the trim parterre adds very much to the general effect.

Shady alleys open from the parterre in other directions. One leads to a high wall with a statue in the centre and doorways on each side entering into a wooded hillside. Another ends at the tennis-court, and beyond it is a raised platform supporting a pergola that must be a pleasant place to sit and watch the progress of a game. The treatment of the wall behind the row of columns, with blue tiles forming pictures in the central panels and encasing benches and boxes for the ivy climbing over the trellis-work, is very gay and interesting. The central doorway discloses an enchanting swimming-pool, with parallel colonnades and tiled pictures on each side. A statue stands in a niche at the back. In the Conde de Farrobo's day there was a theatre on the grounds where he gave operas, but that was destroyed by fire some years ago.

One of the most interesting courtyards that had arrested my attention on the way to Bemfica proved to be connected with the fine old palace of *Palhavã*, where the illegitimate children of King José VI used to

live in semi-state. A double staircase leads from the picturesque forecourt up to the garden which lies on one side of the house on a level with the second story. The large parterre with box-edged flower-beds contains some fine trees and is ornamented with imposing fountains and



THE FORECOURT, PALACE OF PALHAVÃ

statuary. This villa is now the residence of the Spanish Ambassador, whose daughter very kindly showed me over the grounds and took me to see some of the handsome reception rooms in the house with walls covered by crimson damask and some superb tapestries.

On the road to Cintra is the country-seat of *Queluz de Baixo*, formerly belonging to the kings of Portugal. The present palace, a pleasing example of the baroque



SWIMMING-POOL AT LARANJEIRAS

style in one of its more restful phases, was erected towards the close of the eighteenth century, but the grounds were laid out at an earlier period, not all at the same time. For centuries a favorite resort of the royal family, it now belongs to the Government and is



THE ROYAL PALACE AT QUELUZ

visited only by a few tourists. At the back of the palace are two rather elaborate parterres, one sunken below the other, partly enclosed by buildings and a wall on three sides, while the fourth is left open in order not to conceal alluring vistas down green alleys cut through the woodland. The box-edgings are still kept trim and the beds are not wholly destitute of flowers, but the fountains no longer play and the atmosphere seems tinged with melan-

choly. Vases and statuary add to the general effect, and the large fountain is very striking with groups of graceful figures seated around the coping of the basin.



TERRACE AND FOUNTAIN, QUELUZ

At one end of the palace the ground falls away abruptly and slopes down to a brook, which is the central motive in an unusual decorative scheme. The bed of this stream has been encased in a tile-covered floor and walls surmounted by parapets, also encrusted with tiles and broken at intervals by balustrading. Then there is a bridge ornamented by statues and with still more tiles; all are embellished with quaint pictures painted in soft cobalt blue. A shady walk beside the brook leads to a

stone platform enclosed by an openwork parapet, charming even if rather florid in design, and with two-faced busts and urns ornamenting the posts at the openings. In the centre is a large shell-shaped fountain-basin, and behind it a statue. This pleasant terrace, within sight and sound of a splashing waterfall, must have been a pleasant spot to spend a warm day. Other attractive nooks will be discovered by those who wander over the grounds at leisure.

An evening fête in the gardens of *Queluz* when Dom João, the Prince Regent, and his consort, the Spanish Infanta Carlota, were living there in the summer of 1794, is amusingly described in "Recollections of an Excursion to Alcobaça and Batalha," by William Beckford, an Englishman then residing at Cintra. "Cascades and fountains were in full play; a thousand sportive *jets d'eau* were sprinkling the rich masses of bay and citron, and drawing forth all their odours, as well-taught water is certain to do upon all such occasions. Amongst the thickets, some of which received a tender light from tapers placed low on the ground under frosted glasses, the Infanta's nymph-like attendants, all thinly clad after the example of her royal and nimble self, were glancing to and fro, visible one instant and invisible the next." Soon he was conducted to the Infanta, and thus relates their meeting in "an amphitheatre of verdure concealed in the deepest recess of the odoriferous thickets, where, seated in the Oriental fashion on a rich velvet carpet

spread on the grass, I beheld the Alcina of the place, surrounded by thirty or forty young women, every one far superior in loveliness of feature and fascination of smile to their august mistress."

"How did you leave the fat waddling monks of Alcobaça?" said Her Royal Highness. "I hope you did not run races with them: but that would indeed have been impossible. There," continued she, "down that avenue, if you like, when I clap my hands together, start; your friend Pedro and two of my *donzellas* shall run with you — take care you are not beaten."

When Philip II of Spain was securing for himself and his descendants the throne of Portugal, he wrote to his daughters from Cintra and mentioned having seen in that neighborhood several gardens that he was sure they would enjoy visiting. Among them were the terraces at the monastery of *Penalonga* and below the old palace at Cintra. The little *Jardim de Linderaya* has a box-edged parterre laid out in an unusual design around a fountain, but is of no great importance. More interesting are some of the architectural features preserved in the palace, where many historical events took place.

Moors erected the earliest portions, and they were altered and enlarged by King João I, who married Leonora, daughter of the English Duke of Lancaster, at the close of the fourteenth century. The work was carried on by his successors. Outside the *Sala dos Cygnes* is a long

shallow tank built by Dom João for the benefit of some swans given to his daughter, Princess Isabel, at the time of her betrothal, by her future husband Philip, Duke of



THE POOL OF THE SWANS, ROYAL PALACE
CINTRA

Burgundy. In the adjoining patio, surrounded by the high walls of the palace, Moorish workmen were employed by King Manuel the Fortunate in the early part of the sixteenth century to build the grotto containing the curious shower-bath. At that time Portugal had expanded through the achievements of her great explorers

from a tiny kingdom to a mighty empire. The spiral pilgrims' column in front of the grotto is called a *pelhourino*, and is a type of decoration frequently adopted both in Portuguese architecture and furniture. Magnolias and orange-trees cast pleasant shadows on the mellow pavement.



SALA DO CONSELHO, ROYAL PALACE
CINTRA

In this part of the palace is also a terrace, sometimes called the *Sala do Conselho*, built by Dom João I. The armchair and long benches, covered with early *azulejos*, are where the unlucky King Sebastião and his advisers sat when discussing the ill-fated expedition to Africa. His decision cost him his life besides resulting in great loss

of territory and eventually led to the accession of the Spanish dynasty.

Dom João de Castro, the illustrious Indian Viceroy, built a country-seat called *Penha Verde*, near Cintra.



A HILLSIDE CHAPEL, PENHA VERDE

There he spent the last part of his life in retirement and comparative poverty, as he scorned to accept any substantial reward for his services. It is sad to find that the garden he laid out on a terrace near the house has almost entirely disappeared. The hill above he planted with rare trees that he had brought back with him from

the Orient, and some of them still live, although in a sad state of neglect. With difficulty a path can be discovered winding up the hillside past several tiny deserted chapels covered with quaint old tiles. At the top is a small round stone building called the *Capella do Nossa Senhora do Monte*, on a piece of level ground affording a beautiful view of steep slopes covered with a luxuriant growth of trees and a vast plain merging into the blue of the ocean. Here, where he must have often come to possess his soul with noble aspirations during his lifetime, lies buried Dom João's heart. The Latin inscription on the stone slab above was translated by Southey:

> A heart sublime, and than the earth's wide bourne
> More ample lies within this little urn.
> A heart in worth and birth to him allied,
> Whom vanquished India hails his country's pride,
> A heart to holy Mary's love subdued,
> A heart most heartily pious, brave and good.
> Here all Sadanha lies inurned, not part,
> For here his heart lies, and he was all heart.

At Cintra, or within easy reach of there, are many other gardens, some of them with interesting architectural features. *Bibafria*, for instance, on a hill at the northwest, includes a reservoir with columns and other constructions built in the sixteenth century and resembling parts of a Florentine villa. Behind the imposing palace of *Setiaes* is a terrace with a fountain and flowerbeds edged with box, but the chief attractions there are the historical associations and the extensive view. The Marquis of Marialva was the host at an evening party

given there in honor of the royal family, and among the guests was Beckford, who wrote an amusing account of this event. He describes the Queen and the Princess of Brazil watching the fireworks and the little Infanta talking to some high-born ladies, who sat cross-legged on the floor. Then there was Dona Rosa, the favorite dwarf negress, dressed in a flaming scarlet riding habit and flirting with a handsome Moor belonging to the Marquis.

Before the republic there were lovely and comparatively modern gardens at the royal palace of *Pena*, above Cintra. Ferdinand of Coburg, the husband of Queen Maria II, built the palace with the aid of a German architect, and they also laid out the terraces and part of the extensive grounds. The *Quinta da Ramalhoa* also was once royal property and may have fallen into disrepair.

Probably the earliest garden, somewhat suggesting the style of the Italian Renaissance, is the *Quinta da Bacalhoa* at Azeitao, near Setubal. The house is supposed to have been built in the last quarter of the fifteenth century by Dona Brites, the mother of King Manuel I, and was bought in 1528 by Dom Affonso de Albuquerque, the son of the Indian Viceroy, who probably added the gardens. In a secluded corner is one of the little *alegrete* or secret gardens, which captivated the fancy of Philip II. It is connected with the house by a loggia, ornamented by wonderful old tiles, and contains a pool. At the opposite corner of the upper walled pleasure-grounds, lying on a terrace, is another subdivision almost filled

by a large reservoir about eighty feet square. Overlooking it is a long loggia with pavilions at the centre and at each end. Here also are some entertaining pictures painted on tiles. In fact, Bacalhoa is a perfect paradise for collectors of *azulejos*, as over thirty different patterns are to be seen there, not to mention a series of tile pictures, one of them dated 1565, medallions in the style of Della Robbia and terra-cotta busts.

Naturalistic parks filled with rare and beautiful trees and a luxuriant undergrowth of shrubs, while the ground is covered with masses of myrtle or acanthus, at the *Quinta de Monserrate*, the *Cercal de Bussaco*, and the *Quinta* of the Duchess of Palmella, near Lumiar give foretastes of paradise. But, like the Botanical Gardens at Lisbon considered the finest in Europe, they do not properly come within the range of my subject. Nor do elaborate architectural features wholly disconnected with gardens, such as the Baroque outdoor stairways at Braga and at Lamengo, or the still more monumental one, including a succession of waterfalls, at Bussaco.

Among the earliest of the great monasteries is the *Mosteiro de Santa Maria da Victoria*, at Batalha. It was erected by King João I to commemorate his victory over his brother-in-law, the King of Castile. The building was begun in 1388 at the instance of João's English wife, Philippa of Lancaster, who may have obtained the plans and the workmen to help carry them out through some of her relatives in England. The master-builders

were Affonso Dominguez, a Portuguese, and a certain Houget, possibly an Irishman. Of the three courtyards enclosed in the monastery, that known as the *Claustro Real* is by far the most important. The tracery in the upper part of the arches was added by King Manuel I and includes his symbol, the armillary sphere, branches covered with thorns, lotuses symbolizing the East, and the double crosses of the Order of Christ. Fortunately, the parterre, accented by five fountains that form a quincunx, is still shaded by trees and bright with flowers. An exquisite little pavilion over a well projects at one corner.

Only eight miles from Batalha is the Cistercian Abbey of *Alcobaça*, built from the twelfth to the fourteenth centuries. The cloisters there, begun by King Diniz and completed by King Manuel I with the aid of his favorite architect, João de Castilho, are espeçially beautiful. The lower story is pure Gothic, while the upper one is in the Manueline style. At one corner is a well-house. In the *Capella dos Tumulos* are recumbent statues of King Pedro and the unfortunate Inez de Castro. Other cloisters in the same style can be seen in the *Mosteiro de Santa Cruz*, at Coimbra.

At Thomar, in the wonderful *Convento dè Christo*, a combination of monastery and palace formerly belonging to the Knights of Christ, there are cloisters dating from the twelfth to the seventeenth centuries illustrating a succession of different styles of architecture. The oldest part is Gothic and originally belonged to the Templar

Knights, while the *Claustro dos Filippes*, built by the Spanish kings, is one of the finest examples of the late Renaissance in Portugal. In the church of this monastery Philip II of Spain was crowned King of Portugal in a blaze of splendor, although he was sick at heart owing to the recent death of his wife and the enforced separation from his beloved children. In one of El Greco's masterpieces he painted Philip as Emperor of India receiving homage from the kings of Mexico and Peru.

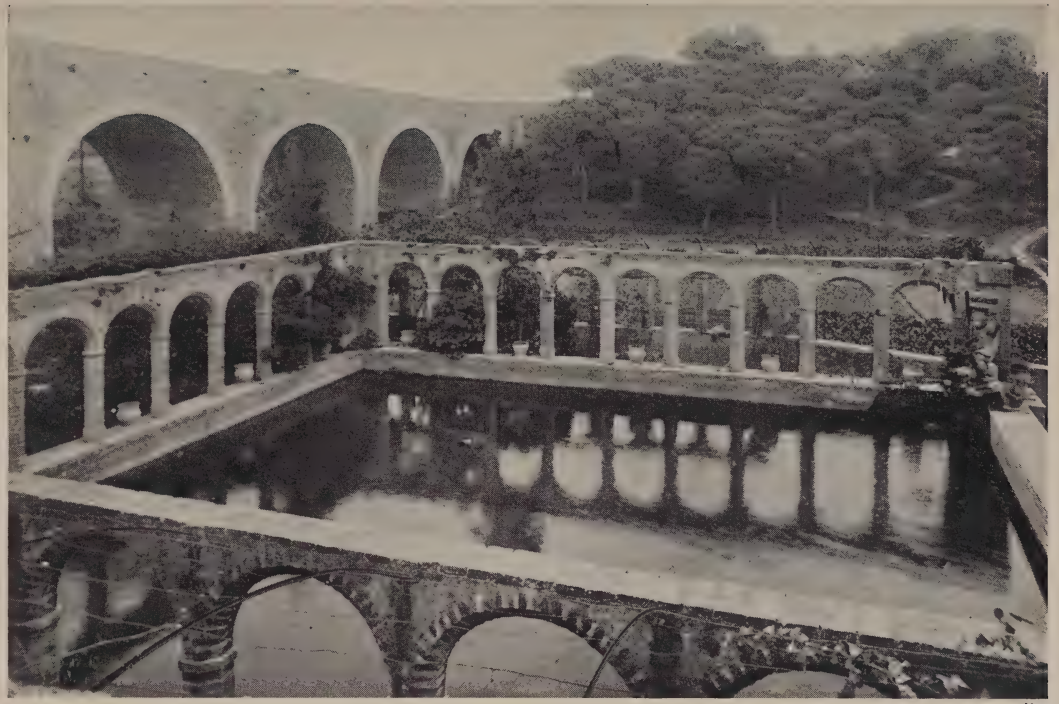
The cloisters of the Portuguese monasteries used to be laid out with fountains and charming box-edged parterres filled with trees and flowers, but since the suppression of the religious orders in 1834, these gardens have also, many of them, disappeared. Perhaps the most beautiful of all are the cloisters of the *Convento dos Jeronymos de Belém*, on the bank of the Tagus in a suburb west of the city. On this spot Vasco da Gama had prayed for the success of his expedition to the Orient, in a little chapel built by Henry the Navigator, and when he returned in 1499, after discovering the sea route to India, King Manuel I erected the imposing monastery and church to celebrate this great event, which resulted in adding India to the Portuguese Empire. Although the monastery is now used for a boys' school, the most interesting parts of the building are accessible to visitors. From the upper ambulatory the view of the superb cloisters is comprehensive. It is considered the best example of the early Manueline style at the period

when the Gothic flowered into Renaissance architecture. Northern critics used to contend that the absence of visible restraint was a violation of the canons of good taste, but now that the baroque period has come back into fashion, the richly ornamented stone-work of the Portuguese Renaissance does not seem over-exuberant. The fact that this section of the building was begun and completed within a short space of time gives its appearance a unity that is rare and very pleasing, but the effect would be greatly improved if the ground, instead of being an ugly expanse of gravel, were ornamented by a parterre, and if many-colored flowers were brought into relief against the arcade designed by João de Castilho and built of fine white stone from the quarries of Estremadura. Until 1833, the cloister-garth was occupied by flower-beds, and in the centre was a fountain now relegated to a corner where it is hardly visible.

# CHAPTER X

## ARCHITECTURAL ACCESSORIES

Some practical hints as to how to give gardens a Spanish or Portuguese appearance may be of interest to prospective garden-makers, if to no one else. In Spain an outside enclosure for an ornamental plantation usually includes an area varying from perhaps twenty-five hundred to four thousand square feet; of course, some patios are smaller and a few princely pleasure-grounds are far more extensive. If a larger plot is available, other quadrangles are added, but, instead of throwing them all into one, each is treated as a separate unit. Typically laid out, the enclosure would be divided into quarters by two main paths that, at their intersection in the middle of the garden, would widen into a circle accented by a fountain or a well-head and curved benches. Another path ordinarily runs around the outside near the wall. No plan could be more familiar, for it is one that has commended itself to architects in every age and in almost every country. It is in their handling of the details that the Spaniards have expressed their own peculiar predilections. No strict adherence to symmetry cramps their style. Cloisters and patios, as well as outer enclosures, are singularly lop-sided and irregular, although the design is formal. A love of mystery shows



*Mas*

A BATHING POOL AT ESPLUGUES DE LLOBREGAT



*Mas*

RESERVOIR, TORRE FIGUEROLA, NEAR BARCELONA

itself in the studied prolongation of shadows, in the partial concealment of the rarest objects so that they may be discovered with surprise, and in the contrivance of dark, hidden nooks. Neither dignity nor reserve is ever lacking, but there is a marked absence of a desire for display. The general effect is one of freedom from servile restraint within certain definite boundaries and of beauty carefully concealed from profane eyes.

Water is always the crowning charm of a Spanish garden, besides being fundamental to its very existence. Extremely important are the methods adopted in the use of this precious liquid both for practical and ornamental purposes. Moorish influence is especially evident even to-day in the systems of irrigation and in the disposition of the many reservoirs, wells, fountains, and

rivulets. Tanks or *estanques* remain an essential adjunct to every plantation, as in Persia and India. Usually these reservoirs have copings of stone or cement raised a foot



FOUNTAIN, CISTERCIAN MONASTERY
MONFERO

or two above the ground. Sometimes they are partially screened by outside walls or arcades as shown in the accompanying illustrations, and serve for bathing or swimming pools.

The fascination of running water is thoroughly under-



*Mas*

FOUNTAIN, PALACIO CAMEROSA, OCA

stood and brought into play. Flowing streams, from several feet in width down to tiny rivulets in the railing of a staircase, ripple through open channels instead of being hidden within pipes underground. Fountains are devised to display to the best possible advantage a small amount of water; it might spout from a lion's mouth or overflow from an upper to a lower basin, if treated in the Moorish style exemplified at Seville and Granada; while it would rise through the centre of a stone post and burst from holes near the top, if in the Gothic fashion. The fountain at the *Palacio Camerosa* at Oca is a Renaissance interpretation of the Gothic, and the one at the *Hospital Real* at Santiago shows both Gothic and Moorish influence, although it might be classed as Baroque. When typical, the lower basin is star-shaped

or octagonal, and set a few inches below the ground, with the coping either raised or level with the outside pavement, but the upper receptacle is usually round. Not only in Andalusian, but also in Catalan examples, the coping and the inside of the lower basin are en-



LION, PAVILION OF JUANA

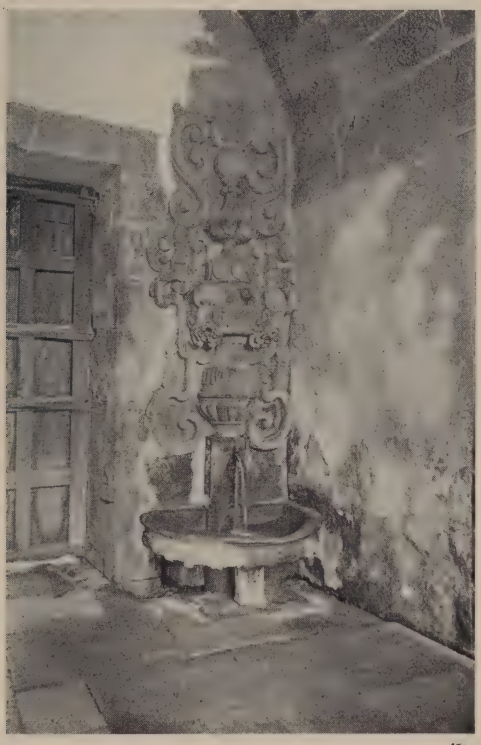
crusted with tiles. The well-heads, which are often the central features of enclosures, are varied; some have plain circular walls about three feet high made of stone or cement along the lines of the simple model at the hermitage of *Los Angeles*, and others are richly ornamented with carving or tiles and surmounted by elaborate



*Mas*

A WELL AT THE HERMITAGE OF LOS ANGELES

wrought-iron arches. Then there are varieties of wall-fountains ranging from those in niches of Moorish origin to the fantastic productions of the late Renaissance, like the one in a corner at the *Palacio Camerosa*. Slender



*Mas*

WALL FOUNTAIN, PALACIO CAMEROSA

streams of water often shoot up from bronze or iron spouts near the ground, as in the *Patio de los Cipreses* at the *Generalife*, and tumble into pools or moisten the pavement in hot weather. These sparkling, trickling jets lend animation to the scene and join with the fragrance

of the flowers to delight our senses. A Persian proverb says that three sounds are beautiful — the voice of a beloved woman, the clink of gold, and the murmur of running water.

A marked characteristic of many Spanish gardens, especially of those where Moorish influence prevails, is the lavish use of glazed pottery. Undoubtedly the Persians taught the Moors how to manufacture this faïence, but the exquisite turquoise-blue so admired in Persia and Asia Minor never was matched in Spain, nor were the designs executed there comparable to the masterpieces produced by Oriental craftsmen during the Middle Ages. Faïence tiles, well-heads, and jars, if not flower-pots, were turned out by Moorish potters. Their wares commonly have a metallic lustre like the specimens found at Az-Zahra.

Several types of tiles or *azulejos* made in Spain are used out-of-doors. Some of the earliest designs have the appearance of mosaics made of different-colored strips to form dazzling geometrical combinations or to simulate interlacing ribbons. In the thirteenth century, coats of arms were copied, and in the fifteenth, animals were frequently depicted. Most of these tiles were manufactured by the *cuerda seca* process, a line of grease and manganese preventing the wet colors from running together. Good examples can be seen at the *Alhambra* and at Seville in the *Casa Olea* and in the palaces of the Duke of Alba and the Duke of Medinaceli.



A WALL FOUNTAIN, ROYAL PALACE, CINTRA



*Linares*

PAVILION OF CHARLES V, ALCAZAR GARDENS

Early in the sixteenth century two new processes were introduced. One was named *cuenca*, because the design was depressed, leaving ridges that separated the colors. For the tiles made in this way geometrical designs were not discarded, but flowers, grapevine leaves, and pomegranates also furnished inspiration. *Cuencas* encase the walls of the pavilion of Charles V in the *Alcazar Gardens*. Seen from a distance, the iridescent, coppery glaze on some of the earlier *cuencas* gives them a luminous effect suggesting a stained-glass window illumined by the rays of the setting sun.

At this time Niccola Pisano brought from Italy to Seville some of the ideas that the Della Robbias had developed in Florence. His practice was to paint freely

on white or yellow tiles with different colors, but chiefly with soft violets, blues, and yellows. At first the designs were rather conventional arabesques and figures; later, however, they included uninteresting copies of pictures. Tiles painted in this manner were called *pisanos*, and were turned out in large numbers at Triano, Andujar, Talavera de la Reina, Barcelona, and other places. Tile-pictures became the fashion and were inserted in garden walls and even used for altar-pieces. Fine specimens of Pisano's handiwork decorate the chapel sponsored by Isabella the Catholic in the *Alcazar* and the portal of the Convent of Santa Paula. Inside the adjacent church are some good sixteenth-century *azulejos*, and others covered with arabesques decorate some of the benches of the gardens at the *Alcazar*.

Granada, Toledo, Cordova, Calatayud, Barcelona, Malaga, Manises, Valencia, Seville, Talavera de la Reina, and Andujar were each preëminent in the making of tiles at one time or another. The Osma Collection of Spanish faïence, in Madrid, is the best of its kind and contains *azulejos* of every sort and description. It is in the hands of a board of trustees, and is sometimes accessible to visitors. Smaller collections are in the museums at Seville and Cordova. In the *Hotel Reina Cristina* at Algeciras are a large number of the *pisanos* made for many centuries at Andujar and painted with a variety of genre figures, animals, castles, landscapes, and flowers. Others of this description can be seen in the *Hotel de*



A BRIDGE ACROSS THE RESERVOIR, JARDINES DE CAMEROSA, OCA

*Madrid* in Seville, and of course in several museums and in many public and private patios and gardens.

Good modern tiles and flower-pots are manufactured at Triano, near Seville, in Talavera, Andujar, Valencia, and Barcelona. The old designs are copied, and although the colors seem, sometimes, too staring, it may be partly because they have not undergone the softening influence of time. A typically Moorish geometrical pattern strikes a note that is too salient unless there is a more or less Oriental background, as in Andalusia.

Manifold were the usages of tiles in gardens. *Azulejos* gave color to the pools, edged the flower-beds, ornamented the steps, paved the paths, and covered the benches. Richly colored panels, designed to resemble hanging Turkish rugs, are inserted in the thickness of the wall enclosing a window niche in a patio at the *Alcazar*, in Seville. The risers of the steps there, as well as in the *Patio de los Venerabiles* and in the *Generalife Gardens*, are brightened by colored conventional arabesques. Benches in almost every garden in Seville are decorated with *pisanos* or *cuencas*. Small squares of faïence, combined with pinkish terra-cotta brick laid in the basket fashion, make a charming pavement at the *Caso del Greco* and in the *Alcazar Gardens;* at both places tiles are used in several other interesting ways. At Toledo, in the Convent of Santa Fé, are some old tiles forming a dado in the cloisters and an open-work parapet around the garth. There are benches and a

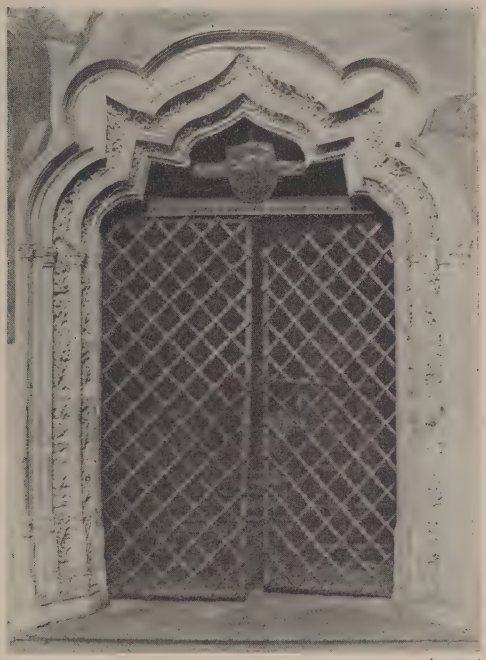
brick pavement enriched with tiles in the cloisters of the convent at Pedralbes. The modern gardens outside Toledo and Barcelona, in Ronda, Seville, and many other places, abundantly testify to the fact that the making of *azulejos* continues to be a live industry.

No Spanish garden or patio would be considered properly furnished unless it contained innumerable flower-pots, either common terra-cotta or glazed over different colors. A neutral shade of blue is a favorite which goes well with almost any flower; green, white, and black are also always safe. Lemon-yellow lights up a dark spot, and other colors are chosen for their peculiar fitness in a particular scheme of decoration. Large flower-pots, mounted on pedestals, present an imposing appearance; medium-sized ones are placed at intervals on the coping of a fountain-basin, while small editions line the edges of steps and the tops of walls or are scattered about in the patio. All are filled with blossoming plants both winter and summer. Urban gardens, in fact, often contain only potted flowers.

Well-heads used to be maufactured of colored faïence in Seville and Toledo. Examples made by Moorish workmen are in the museums at Toledo and Cordova. A good white-and-green one is at the Victoria and Albert Museum in London.

Wrought-iron work was brought to great perfection in Spain between the twelfth and seventeenth centuries. The different kinds of gates and screens, or *reja*, evolved

during the development of this craft can be studied to the best possible advantage in some of the great cathedrals and monasteries, but good examples can be seen in private gardens and in many out-of-the-way places.



*Laurent*

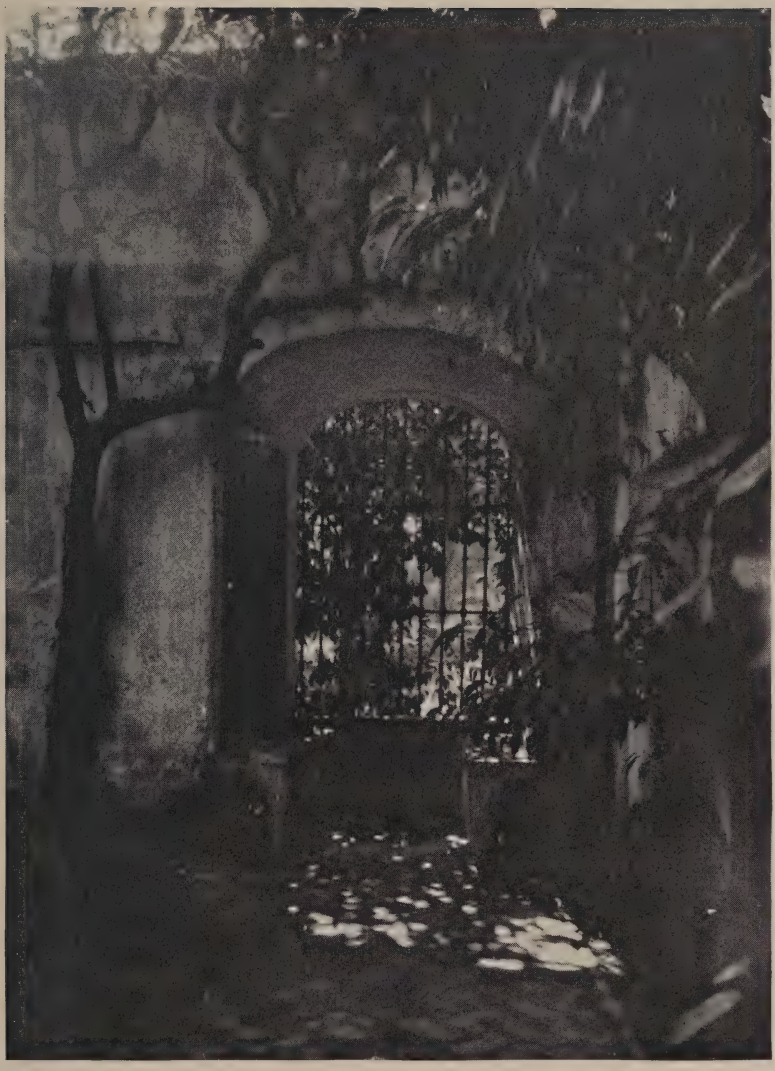
REJA, CLOISTERS, TOLEDO CATHEDRAL

Romanesque *rejas* that protect two sides of the former fountain-house, now called the *Capilla de Santa Cruz*, projecting at one corner of the cloisters beneath the Cathedral at Pamplona, are beautiful specimens of the tendril pattern said to have been made at the beginning of the thirteenth century, but, like the *reja arabe* in the Palencia Cathedral, are almost too elaborate to

serve as models to be copied for use out-of-doors. In both cathedrals there are also sixteenth-century screens worthy of notice. As early as 1250, the reputation of two Catalan blacksmiths had reached Paris, and they were summoned there to forge some grilles for the Cathedral of *Notre Dame*. Spanish interpretations of French Gothic can be compared in the cloisters of the Cathedral at Barcelona. Each of the twenty chapels opening into the ambulatory has a grille, and each of these is slightly different, yet they all go together well. The upright bars are round and the ornamentation is chiefly confined to a cresting of lilies above a band of scrollwork.

The gates opening from the *Capilla de San Blas* into the cloisters of the Cathedral at Toledo date as far back as the early fifteenth century. They form a good Gothic example of the lattice pattern made with square bars, one of the simplest to copy and most appropriate for a garden. Other good *rejas* made in the next century are inside the church. Different types of later Gothic and very early Renaissance can be found in the Cathedrals of Leon and Burgos as well as in the cloisters of Tarragona.

Square bars alternating with twisted ones are used to screen the openings into the cloisters at the Cathedral of Sigüenza and shield the cathedral chapels at Cuenca. A few simple scrolls enrich the designs ascribed to the first years of the sixteenth century, and are characteristic



A WINDOW IN THE WALL, ALCAZAR GARDENS

of the best Spanish workmanship, when the Gothic was becoming merged in the Plateresque phase of the early Renaissance. Inside the cathedral the grilles protecting the Chapels of the *Annunciation* and of *Santa Librada* are simple and almost perfect of their kind. All of them are worthy of imitation and, if the cresting were omitted, could be easily adapted to a modern environment.

During the later Renaissance period the spindle-shaped rails replaced the square twisted bars, as can be seen in many of the cathedrals built at that time. At Burgos, Seville, Palencia, Cuenca, Granada, Plasencia, and Segovia, both in the Cathedral and the Church of San Martin, besides entrances at the *Hospital de Santa Cruz*, in Toledo, and at the University of Salamanca, there are *rejas* including these spindles. They were used in the seventeenth-century entrance gate preserved at the Hispanic Museum in New York, but, since they are easily copied in cast-iron, they appear at the present day as far less typical of the blacksmith's craft than the earlier specimens. Windows and doorways cut through walls were protected by grilles that followed the successive fashions of the larger screens. Simple grilles can be seen in the gardens of the *Generalife*, the *Alhambra*, and the *Alcazar*, guarding both doors and windows. At Seville there are several examples with square bars in the patios of the *Casa Olea*, besides a superb one of the spindle type in the *Casa de Pilatos*. Then there are not a few at Segovia, Granada, Sala-

manca, Alcala, Toledo, Avila, and hundreds of less important towns.

Other uses for wrought-iron occurred in the arches suspending pulleys above wells, and in the railings protecting pools, terraces, and staircases. Elaborate nail-heads and bosses ornamenting doors are also interesting and characteristic features. At Majorca, well-heads are particularly common and appear to be invariably surmounted by these arches. Iron railings also are to be found at every turn. The illustrations show them on the edges of the steps and of the terraced walk at *Los Venerabiles*, similarly used in a patio of the *Alcazar*, and also fencing the pool in front of Queen Juana's pavilion.

Much attention was given to the pavement of the walks and terraces. The simplest method was to make them of yellow or brown clay packed down until very hard, of bricks, or of square unglazed tiles. When the brick was laid in the basket-work pattern, interstices were often left to be filled with small square glazed tiles of different colors, or squares of marble. If there was a coping at the edge of the beds, it might be of terra-cotta or of oblong blocks of colored faïence. In Majorca and in some parts of Andalusia, notably Cordova and Granada, the pavement was commonly of round black, gray, and white pebbles that made a rustic mosaic, sometimes forming a simple chequered or diapered pattern, but not infrequently bringing into relief an

escutcheon, a fleur-de-lis, or a more complicated heraldic emblem. All these methods are used to-day.

A distinctive character is given to many of the enclosures by the treatment of the walls. Generally they are massively constructed of stone or cement and rise



AN ARCHWAY, ALCAZAR GARDENS

at least ten or twelve feet above the level of the ground, obviously being as much intended to afford shade as to protect the plants and screen the human occupants from outside observation. Variations in the height of these barriers were made deliberately to diversify the aspect of the enclosure. A coping at the top of a wall

was seldom considered necessary, and more often it was protected by a little roof of slightly projecting tiles. If the construction was of cement, the surface would become unevenly undulated by the careless application of many coats of whitewash and make an agreeable background for clinging vines and pleached trees. Apertures for windows and doors, usually arched and sometimes accentuated by ornamentation, allow the air to circulate and admit glimpses of the outside world. Hoods covered by tiles may project over the embrasure, seats may be built into the thickness of the wall, and the opening is almost invariably guarded by grilles made of iron or of wooden spindles or lattice-work. Doors of wood studded by large ornamental nails, or divided into panels and painted blue or a bluish-green, are not uncommon. If the wall is thick enough, a walk can be inserted between two parapets at the top, suggesting, on a miniature scale, the promenade around the ramparts of a fortified town.

Places to sit are always provided in the garden, for it is not considered a museum that visitors will merely pass through to admire a floral display, but a comfortable out-of-doors living-room. Attractive spots, warm in winter, cool in summer, near fountains or overlooking particularly fine views, are furnished with benches of wood, stone, cement, or tiles. Sometimes during the Renaissance period these seats were given greater prominence by combining them with posts surmounted by



*Mas*

BAROQUE ARCHITECTURE, CASA GOMEZ, HORTA

urns, flower-pots, or statuary. Quaint decorative details, such as stone cushions like those on the benches shown in the frontispiece, were added by eighteenth-century designers.

Architectural features in the lesser gardens were usually on a small scale and far less conspicuous than in Italy during the corresponding age of the Renaissance. There were, however, some interesting stone terraces and stairways with good balustrades and parapets. If erected on an inclined plane, the top of the parapet is kept flat by bringing it down as if in steps, the successive ledges affording a footing for flower-pots. Bridges, also, might receive decorative treatment like those at Oca and Aranjuez. On the Island of Majorca are a great variety




A PERGOLA AT SANTA MARIA, MAJORCA

of pergolas with square or octagonal posts, rather than round columns, supporting coved rafters half-covered with poles or brushwood and overgrown with vines. In other parts of Spain rustic arbors uphold grapevines and give pleasant shade outside the humblest dwellings, but pergolas count for little in the larger gardens. Nor are garden-houses considered essential, since cypress arbors often take their place. The gardens of the *Alcazar*, however, contain two charming constructions showing



A PERGOLA AT ALFABIA

Moorish influence. One, known as the *Pabellón de Juana*, has a domed roof and is connected with a stone tank filled with water that flows from the mouth of a Byzantine-looking lion. The second, belonging to about the



*Mas*

SEMICIRCULAR SEAT, TORRE GLORIES

same epoch, may have been intended for a banqueting-house, for its walls are covered with tiles and in the middle of the floor is a fountain connected with runnels of water. At the apex of the terraces above the *Generalife* Palace is a charming little tower called a *mirador* because it commands a view that arouses admiration.

Miniature temples became the fashion with the revival of classic architecture. Good examples can be seen at *Aranjuez* and at *El Laberinto*. In both places there are also interesting eighteenth-century garden-houses. Pavilions often ornamented the cloister-garth. There is a unique and beautiful brick well-house surmounted by a pinnacle, intended to be Gothic, but Moorish in execution, erected in the middle of the *Mudejar* cloisters at Guadalupe. The same idea was carried out in the severely classic style by Juan de Herrera in the *Patio de los Evangelistas* at the *Escorial*. Charming little Baroque temples, with four round columns and domed roofs, were built in the latter half of the eighteenth century, in the *Hospital Real* at Santiago de Campostela. A fountain-house was often placed in a corner or at one side of the cloister-garth opening into the ambulatory as in the monasteries of *Poblet* and *Santas Creus*, where there are nearly identical examples in the Gothic style.

Patios and cloisters are filled with suggestions especially appropriate for urban gardens. In every courtyard either a colonnade or an arcade is conspicuous, but, as I have already pointed out, the columns in a patio rest on the pavement as in the Greek peristyle, while in the cloisters they are generally supported on a parapet. There are countless kinds of pillars, varying from plain square posts to the elaborately carved columns of the *Patio de San Gregorio* in Valladolid. Courtyards also



PAVILION OVER WELL, HOSPITAL REAL, SANTIAGO

exhibit a great variety of parapets and balustrades, besides many interesting specimens of wrought-iron work.

In the Moorish gardens statuary was a negligible quantity. Solemn lions, probably of Byzantine origin,



*Mas*

TERRACE, EL LABERINTO, HORTA

spouted water into pools, but representations of other animals or of human beings were almost never used, partly owing to the tenets of the Moslem religion. Only the members of the Suni sect, however, observed these tenets strictly, and such prohibitions did not prevent Abd-ar-Ahmen III from erecting a statue of a woman above the gateway at the villa of Az-Zahra, named in her honor. Later, when under Christian influence the

ban was lifted, and statuary occasionally occupied a place in pleasure-grounds, it was on a small scale, often hardly more than half life-size. This statement would not hold good in regard to the princely gardens of the Renaissance wherever Italian or French influence was paramount. There are many statues, both large and small, at both *Aranjuez* and *La Granja*, but they are almost entirely the work of foreign artists. Spanish sculptors seem never to have taken much interest in profane subjects and preferred to devote their energies to sepulchral effigies and images of the Holy Family. Numerous masterpieces of classic sculpture are thrown into relief against superb hedges in the remarkable *Monforte Gardens* at Valencia, and on the modern terraces of Señor Acosta and of the *Villa de los Mártires* at Granada.

The characteristics that differentiate Portuguese gardens can be touched upon only briefly here. The main lines of many of the garden-plans are similar — a rectangle divided by the two widest paths into quarters — but the treatment of the details is apt to have individuality and to reflect local color. There are cloister-garths in the monasteries, yet, while many of the larger houses have forecourts, few of those in Portugal have patios, although there are several in the royal palace at Cintra, where Moorish influence is evident. Besides the small enclosed pleasure-gardens noted by Philip II, and known as *alegrete*, there were large gardens not necessarily con-



FOUNTAIN AND GROTTO, QUINTA DE FRONTEIRA




*Lazarus*

A TILE PICTURE AND FAÏENCE SCULPTURE, QUINTA DE FRONTEIRA

fined within high walls. In the extensive suburbs of Lisbon, and in the summer resorts and country towns not far from there, almost every house has a pretty



STONE BALUSTRADE, QUELUZ

little garden which it would be hopeless to attempt to describe in detail.

Tiles are used even more freely than in the Andalusian gardens. Old *azulejos* — probably made by Moorish potters — of many different and interesting designs encrust the walls, fountains, and outside seats at the royal palace in Cintra. About thirty varieties of those belonging to later periods are placed in the *Quinta*

*di Bacalhoa*, and there are also a great many at the *Quinta de Fronteira* and in the grounds of the royal palace at Queluz. Large blue tile-pictures often bedeck the garden-walls, and smaller ones set off parapets, flower-boxes, benches, fountains, canals, and reservoirs. Statues and busts, also of faïence, are not uncommon. Everywhere colored flower-pots stand about. The best glazed pottery has been made for centuries at Caldas da Rainha.

Water gives life to every garden. Besides fountains are reservoirs and pools where ducks or fish may be at home. Some of the waterworks at the *quintas* mentioned above, besides those at Bibafria near Cintra, and at Laranjeiras, are remarkably interesting.

Portuguese architecture is celebrated for its beautifully carved stone-work. Good places to study it are the cloisters of the great monasteries. Beckford praises the fine carving of the balustrades on the promenade of the Botanical Gardens at Lisbon. The platform near the ornamented brook at Queluz has a parapet of pierced stone in a characteristic design.

## CHAPTER XI

### THE LIVING MATERIAL

In the planting, as well as the planning, of Spanish gardens, Oriental traditions, that had prevailed in some provinces during nearly seven hundred years of Moorish rule, were never wholly cast aside and are being revived to-day. Outward forms often continue to be preserved, although the underlying reasons for their existence were presumably forgotten long ago.

Symbolism played a very important part in all Eastern gardens, but did not necessarily have a religious significance. Many of its aspects have been well explained by Mrs. Villiers Stuart in her book entitled "The Gardens of the Great Mughals." Frequently in India the story of Laila and Majnum, two faithful lovers who had fleeting glimpses of each other only twice on earth, is the chosen theme. A pair of somewhat dissimilar trees, such as a lemon and an orange, complementary palms or cedars, might be planted in the midst of a flower-border to represent the lovers' reunion in paradise. Or their unhappy separation in this world might be indicated by a weeping willow drooping near a water-lily, floating just out of reach. Various flowers suggested Laila's physical charms. Glistening purple violets recalled the gloss and the perfume of her bluish-black hair, the starry narcissus twin-

kled like her eyes fringed by long lashes, tulips were akin to her curving mouth, and roses matched her cheeks. A rosebush rising above a small green mound symbolized Laila seated on a camel seeking her lover in the desert. Sometimes other stories and poems were translated into terms of living vegetation, but this one will suffice to illustrate the idea.

Trees and shrubs occupied far more space in the pleasaunce than flowers. A favorite combination, in both Persia and India, is that of a slender, dark green cypress contrasting with the pale, flowering branches of a plum or an almond. The sombre cypress was the emblem of death, while the brightly colored plum or the almond with its silvery pink flowers signified life and hope. Avenues of fruit-trees alternating with evergreens were planted frequently, and inspired the most decorative of the designs on Persian and Indian shawls, carpets, and embroideries.

Orchards were held in high esteem, and ornamented a part of the pleasure-grounds. Spring flowers powdered the soil under the branches covered with myriads of blossoms. Tulips, anemones, narcissi, and violets were scattered promiscuously, as we see them on the *mille-fleurs* Gothic tapestries and in the picture of Humāy visiting the Chinese Court in a garden that is thoroughly Persian. Lotuses and water-lilies floated on the surface of the water stored in tanks or canals.

Roses dominated the garden plants, and, besides the



*Lazarus*

A GREEN ALLEY AT LARANJEIRAS

common yellow Persian variety, were others shading from white to pink and crimson. Whole enclosures were planted solely with roses, lilacs, or azaleas. In addition to the plants already mentioned, iris, poppies, lilies, and



A STANDARD ROSE, QUINTA DE FRONTEIRA

cyclamens were favorites. Among the annuals familiar to us were cultivated, after a while, petunias, zinnias, and marigolds. Sometimes a bed would be entirely filled with one kind of plant, and sometimes several would be intermingled. Most perennials flourished only in regions where the heat during summer was not intense; those that best survived were hollyhocks, delphiniums, and peonies.

Then there were shrubs selected as much for their fragrance as their beauty.

As people spent their evenings out of doors, gardens were planted that were intended to be seen chiefly by moonlight. White flowers were chosen for these plantations, as at night colors would prove ineffective. For this purpose tuberoses, gardenias, petunias, poppies, roses, and lilies showed to advantage against shadowy hedges, and freighted the air with their perfume.

Persian gardeners were employed by the Moors in Andalusia, so it is not surprising that the horticulture there resembled that of Persia. Many trees and shrubs were imported from the East and replanted along the same lines as in their former homes. In a twelfth-century book on agriculture, written by Abn Zacaria Iahia Aben Mohammed, sometimes called Ibn-al-Auwam, and translated by J. A. Banqueri, is a long list of trees and shrubs described, with advice as to their cultivation in different parts of Andalusia. The writer had evidently lived for some time at Granada and Cordova. In his opinion cypresses should be used to line the most important paths and to accent the corners of the square beds of earth. Among the more beautiful trees to be planted in rows, stationed at the entrances or grouped around wells, tanks, and pools, he names pines, cedars, jasmines, laurels, lemons, and oranges. Elms, poplars, willows, and pomegranates are also recommended for planting near water, to shade it and keep it cool. He praises lavender,

acacias, and mallow for their fragrance. Roses and lilies were the most important flowers. Several kinds of roses are mentioned, including a blue variety that seems to have



GARDEN, SÃO DOMINGOS

wholly disappeared. The grape and the ivy were the best-known vines. Hedges of box, jasmine, and laurel were common.

As the plant material of different parts of a country can best be studied in botanical gardens, it is fortunate that there are several in Spain and Portugal. The Moors made

collections of exotic plants at an early period during their occupation. Besides those at Cordova, the distinguished botanist Al Shafrath brought together a great variety of plants for King Nasr at Cadiz. Much later, Philip II inaugurated an arboretum at Aranjuez, and others flour-



THE HEART OF THE LABYRINTH

ished in the seventeenth and eighteenth centuries near Barcelona, Seville, and Madrid. At present the most interesting collections are at Barcelona, Seville, and Valencia. The severe climate of Madrid is prohibitive.

The Botanical Garden in Lisbon is one of the finest in Europe, partly because the wonderful Portuguese climate



*Linares*

CYPRESS ARCHES, ALCAZAR GARDENS



*Mas*

GLORIETA OF ANCIENT CYPRESSES, HORTA

is particularly favorable to horticulture. A great variety of tropical and subtropical plants have come to great perfection there. The *Quinta de Monserrate* at Cintra was laid out like an English park about a hundred years ago, and its successive owners have added to the superb collection of trees and shrubs planted on the beautiful hillsides. There are immense tree-ferns, palms, magnolias, and aloes rising above a carpet of well-kept turf. At Coimbra is another celebrated Botanical Garden as well as the *Quinta das Lagrimas*, associated with the life and death of Inez de Castro, containing some fine old cedars. The *Cercal de Bussaco* includes the grounds of an old monastery where cypresses, oaks, sea-pines, and cork-trees have grown to great size on a hillside watered by lovely moun-

tain brooks. There is an abundance of wild flowers everywhere, and all kinds of plants can be cultivated with the minimum amount of effort.

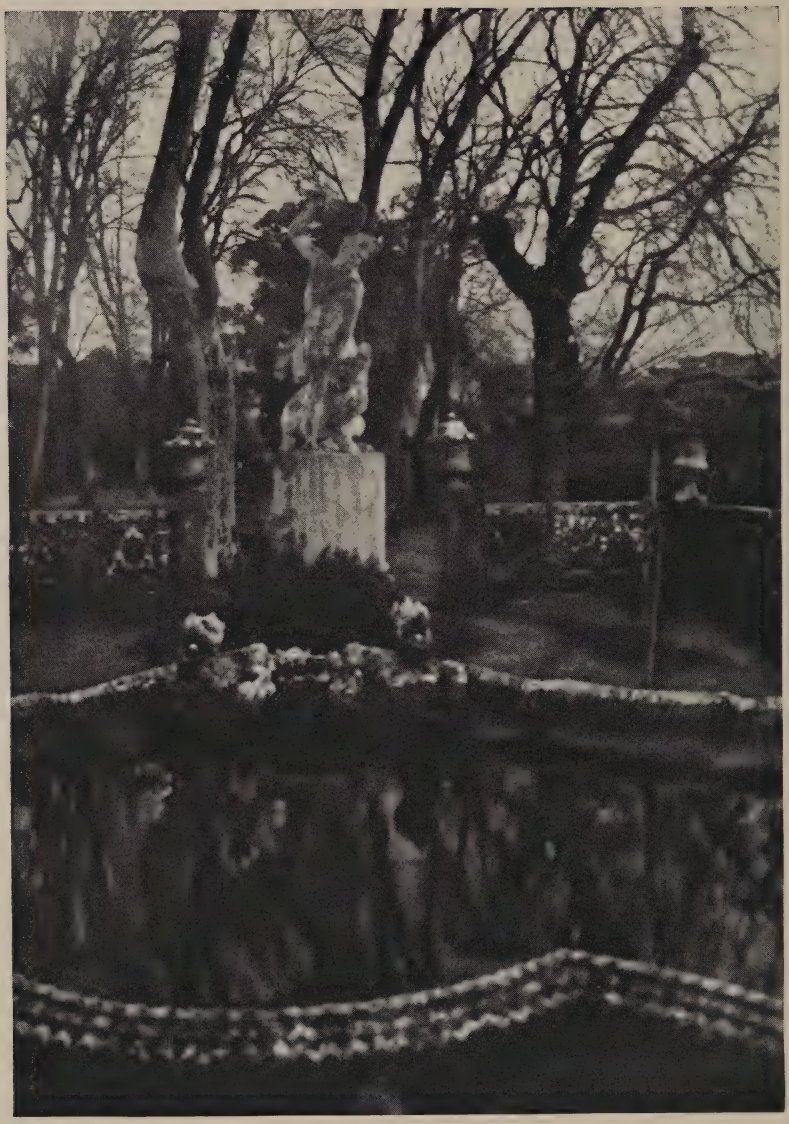
Both in Spain and in Portugal the design is brought out by the planting of evergreens, which remain permanent while the flowers come and go in due season. Box edging defines the outline of the parterre, and hedges of laurel, pittosporum, myrtle, and cypress make perfect backgrounds for the blossoming plants and fountains. At *El Laberinto* are some especially fine hedges. The chief accents are formed by cypresses, or by broad-leaved evergreens clipped into simple pyramidal shapes, and so placed as to bring out the rhythm of the pattern. One of a pair may be stationed on each side of an entrance. Others may be grouped around a pool, lined against a high white wall, or set in parallel rows to dignify an avenue.

An especially characteristic feature of Spanish gardens is a *glorieta* or arbor constructed by planting a circle of cypresses and training them to arch over the centre, leaving openings between each tree on the sides. Underneath this rustic dome are benches and sometimes a fountain. This scheme admits of many variations and in one form or another is very common. Such a *glorieta* may take the place of its architectural prototype, a little temple, in the centre of the cloister-garth. There are good examples in the Gardens of the Alcazar, in those at Aranjuez, and on the estate of the Conde de Guëll near Barcelona.



*Mas*

THE END OF A VISTA, EL LABERINTO



A FOUNTAIN IN THE GARDENS AT QUELUZ

Labyrinths formed an adjunct to the Moorish pleasure-grounds, and undoubtedly were of Oriental origin. The plan of one laid out by the Moors in the Alcazar Gardens was preserved by Charles V on a tile and built into the pavilion he constructed there, where it can still be seen. A modern maze in these gardens is not especially interesting. At *El Laberinto* the paths of the labyrinth are concealed by high cypress hedges, and laid out on a scale sufficiently large to justify giving the name to the estate.

Among the trees frequently used, few are more decorative than oranges and lemons, with their evergreen foliage, brilliantly colored fruit, and fragrant white flowers. Besides being planted in beds they are often pleached against walls. The flaming red flower of the pomegranate adds a note of vivid color. Another effective broad-leaved evergreen is the camellia; it blooms almost all winter under favorable conditions. For trimming into standard form, mimosas, oleanders, and roses are employed, and may be eight or ten feet high. When deciduous trees like planes or poplars are planted, their trunks play a part in the composition, as in the background of the fountain in the park at Queluz.

The many different kinds of vines grown on the walls are carefully pruned to prevent their becoming too rampant. Ivy grows everywhere. Heliotrope climbs up to the eaves of houses in Cordova. Jasmine, bougainvillea, and allamanda flourish in Seville. Numbers of other trop-

ical and subtropical climbing plants are cultivated in the warmer parts of Spain and Portugal.

Spring is the time to see the gardens at their best. Then the ground is covered with flowering iris, anemones, and tulips, while the almonds and peaches are masses of exquisite pale pink. Since neither annuals nor perennials are planted in large quantities or considered of vital importance compared to the trees and shrubs, the beauty of a composition is brought out by the foliage in all seasons.

THE END

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